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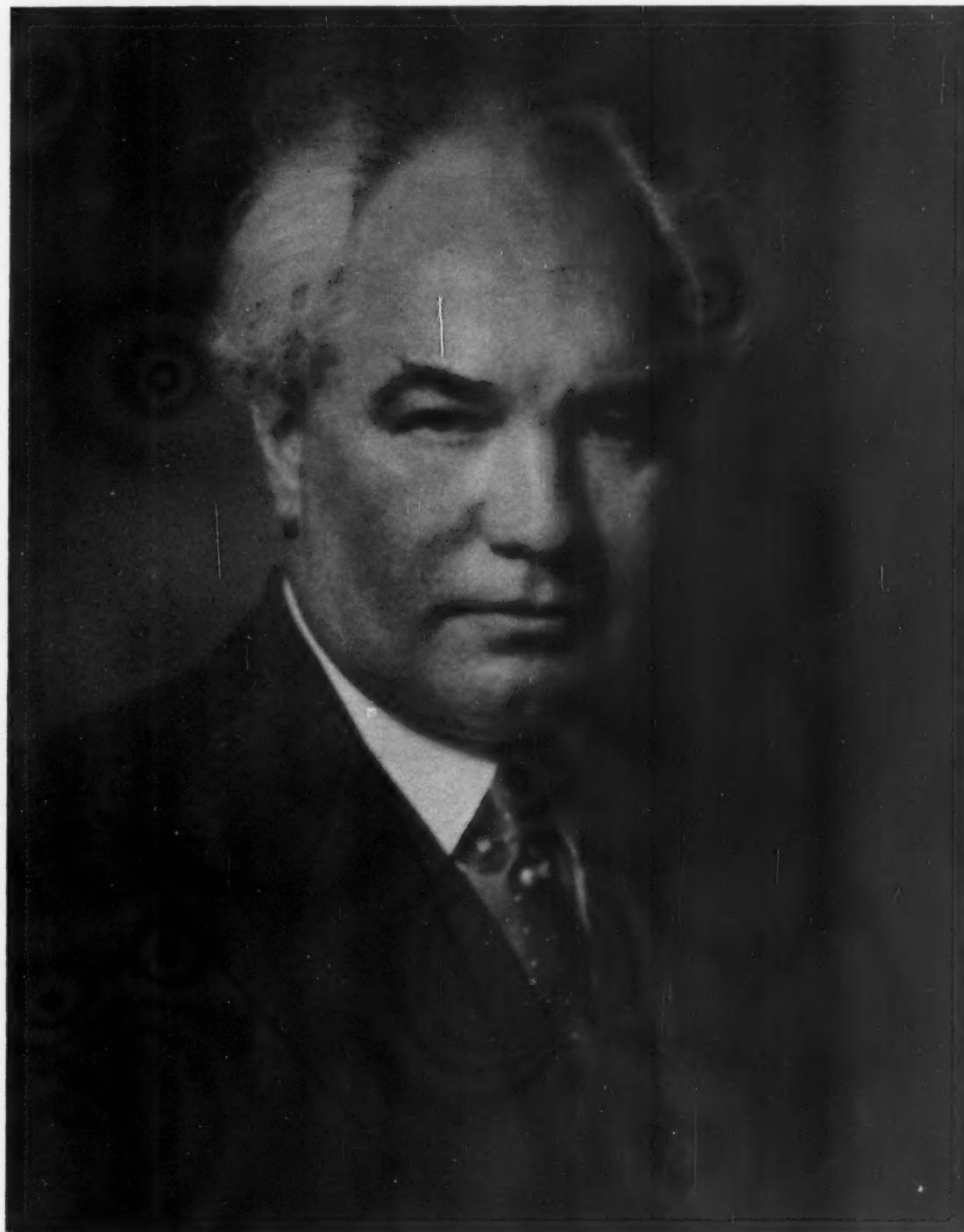


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MUSICAL COURIER

NEW YORK, SATURDAY,
September 7, 1929

Rosenkavalier and Don Giovanni Features at Salzburg Festival

Productions Approach Perfection—Hofmannsthal-Reinhardt Everyman
Getting Less Popular—Schalk, Busch and Krauss Conduct.

SALZBURG.—The 1929 Salzburg Festival is conspicuous for the absence of three personages of the regular Salzburg staff—Richard Strauss, who leaves his Garmisch seclusion only casually for a number of Mozart performances at Munich; Hugo von Hofmannsthal, Salzburg's literary adviser, who passed away a few weeks prior to the festival; and Max Reinhardt, whose much-debated Salzburg productions were a real drawing-card to the foreign tourists. With these attractions missing, the 1929 attendance at Salzburg is visibly smaller than in previous years, so much so, it appears, that the powers behind the festival have hastened to inform us that Reinhardt's collaboration is once more assured for 1930.

With Strauss, Hofmannsthal and Reinhardt out, interest centered in the new man in the Salzburg ranks, Clemens Krauss. The newly elected director of the Vienna Opera made his initial bow in his new office with the Salzburg production of Strauss' Rosenkavalier. A Vienna production it was, with the entire cast, chorus and orchestra taken from the Vienna Opera, and with a new and gorgeous setting made for the forthcoming Vienna revival of this work. In Salzburg they tried it on the proverbial dog, and the dog relished it.

Let us say at once that it was a model production, rivaling the performance of Fidelio, which was the high light of the 1927 Salzburg Festival, of a musical perfection, a scenic sumptuousness, a vocal splendor such as only one opera house in all of Europe commands.

Nothing new can be said about the cast. It is virtually the same all-star one which Covent Garden borrows from Vienna annually, and the individual members of which are beloved and admired in their respective Rosenkavalier roles in all European opera houses. Lotte Lehmann's Marschallin, so poetic, touching and dignified; Richard Mayr's Baron Ochs, so lovable and appealing in all his coarseness—these are international operatic figures. With Elisabeth Schumann absent, Adele Kern gave us a Sophie which was rather less "lady-like" and more in the spirit of a temperamental ingenue. Vera Schwarz was the Octavian. Though I, for one, can never forget the ideal creation which Marie Guthiel-Schoder gave of the part, Mme. Schwarz excelled her by the splendor of her voice, which triumphed particularly in the famous trio near the end of the opera.

A SCENIC DEPARTURE

Clemens Krauss is an ideal conductor for this Strauss opera. He has the light hand, the elastic elegance, the native Viennese spirit that it requires. I heard the Rosenkavalier from him often at Vienna. Now, with his new authority backing him, and with ample possibilities for rehearsal, Krauss gave a performance which it would be difficult to surpass. It was the arduous rehearsing work behind the production which interested us above all; Krauss is a hard worker, and this quality augurs well for his new post.

The novel part of the production rested chiefly in the stage management of Lothar Wallerstein and in Alfred Roller's settings. Roller it was who created the original scenery for this opera. Acts I and III again adhered to the traditional, except for some added splendor in the Princess' boudoir. Act II was the big innovation: a great, too expensive, too ornate hall in red marble, just such as Herr Faninal, the nouveau riche, would build for himself. The back wall is of glass, and its transparency gives ample scope for scenic byplay. The advent of the Octavian bearing the silver rose thus becomes a big ceremony.

That is impressive, and interesting; but the thrilling coup—when the doors used to fling open on the brilliant F sharp major chord, revealing the silvery splendor of the rose—loses its element of surprise. With this new setting, then, a bit of the old effect is lost, but a wealth of new ones are gained. And what Dr. Wallerstein achieves in the way of enlivening groupings, motion and swiftness of action, is marvelous.

AN ELASTIC PROSCENIUM

Don Giovanni was trump card Number Two. It had often been complained that the

operatic portion of the Salzburg Festival was a mere transposition of the Vienna Opera to Salzburg: the same casts (which are always welcome), and the same settings (which were often ill-fitted to the smaller proportions of the Salzburg Festival House stage). This year's Don Giovanni production hushed the objectors. It was made to order for Salzburg and calculated to suit the peculiarities (and the scenic deficiencies) of the Salzburg stage. Oscar Strnad, the ingenious deviser of the settings, utilized only the center of the big stage; right and left he draped curtains which take up more or less of the

available space, according to the necessities of each tableau. An "elastic" stage, as it were. On the whole, the scene is kept rather small, which makes for concentration but occasionally hampers the action, for instance, in the banquet scene.

A HUMAN DON GIOVANNI

The novel element of the Don Giovanni revival is that it emphasizes the human values of Mozart's opera to the detriment of local color. Rightly so; for it is a drama of human passions, and the Spanish element is merely external, and in fact totally absent in Mozart's music. Strnad's settings and costumes emphasize Mozart's "baroque" more than da Ponte's Spanish camouflage, and Wallerstein's inspired stage management lays more stress on the human than on the historical side.

The cast was an assembly of Central Europe's most beautiful voices, if not always of the strongest personalities. Richard Mayr, Salzburg's own native artist and a strong personality if ever there was one, gave his unique Leporello—a figure of elementary

(Continued on page 7)

Berlin Institute for Foreign Music Students Has Successful First Season

D'Albert, Giesecking and Other Celebrities Teach—An Enjoyable Outing
—Bigger Plans for Next Year.

BERLIN.—The first summer term of the newly founded German Music Institute for Foreigners was a success. The Institute opened on June 1 and the students returned to their several countries about August 15.

The aim of the courses was to give advanced music students from foreign countries, during their vacation months, an op-

portunity of profiting by the unsurpassed facilities for the study of music offered in Berlin. At the same time the institute was intended as a sort of counterpart to the French and Italian institutions for the benefit of foreigners—in the Palace of Fontainebleau and in the Villa d'Este of Rome. The summer term of 1929 has been a first

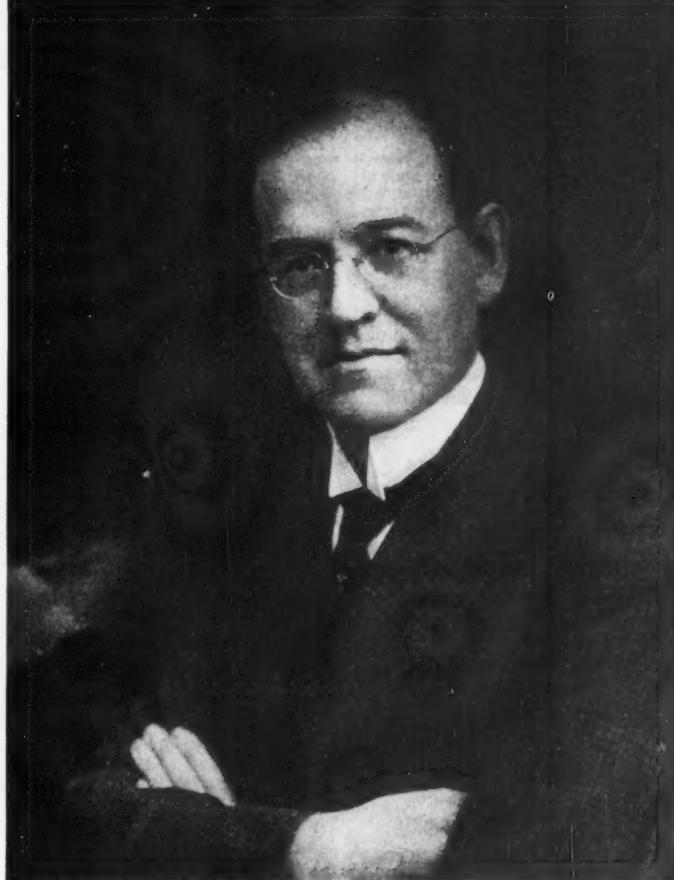


Photo by Blanche Harris, Chicago.

HAROLD L. BUTLER,

dean of the College of Fine Arts of Syracuse University. At the summer school of the college just closed, Mr. Butler gave a lecture course daily to voice teachers and had an enrollment of twenty. In fact, the summer session was an exceptionally successful one, the total enrollment being nearly triple that of last year. Students were registered from all over the country, including a number from the South and from the Pacific Coast. It also is interesting to note that among these were thirty graduate students. The outside teachers at the school this year were Robert Forseman, Russell Carter, Franklin Dunham, Claude Rosemberg, Edwin C. Barnes and Jay Fay, and in their course sixty-five were enrolled. Five public recitals were given by students of the summer session, and these attracted large audiences.

attempt in that direction, and though the program was limited, the foundations for more elaborate facilities have been laid. The Prussian Minister of Public Instruction, as patron of the new institute, placed at its disposal suitable quarters in the old palace of Charlottenburg, which, more than two hundred years ago, played an important part in the history of music in Berlin, having been the residence of the music-loving and highly talented Queen Sophie Charlotte, a pupil of the famous Agostino Steffani in Hanover, well known from Handel's biography.

In the Charlottenburg Palace young Handel, as a child-prodigy, played before the queen, and towards 1700 Berlin had its first taste of Italian opera here, introduced by the queen with the assistance of the Italian master, Attilio Ariosti. Few, if any, of the young foreign students were acquainted with the musical historical traditions of the Charlottenburg Palace, but they were obviously all impressed with the noble simplicity of the venerable building, with its beautiful situation at the entrance to the splendid Charlottenburg Palace Park, one of the finest public parks in Berlin, containing the mausoleum of Emperor William I and his mother, Queen Louise.

INTERNATIONAL CELEBRITIES AS TEACHERS

The choice of instructors had been made with a special view to their international reputation, so that a little staff of highly distinguished artists of international renown was formed, able to converse with the pupils in the principal languages, especially English. About two-thirds of the pupils came from the United States and Canada, the rest were at home in England, Holland, Switzerland, Finland, Russia, Roumania and Hungary.

Especial stress was laid on piano playing this time. The classes of the three masters, Eugen d'Albert, Walter Giesecking and Edwin Fischer, were completely filled. Willy Hess was in charge of violin class.

A BIT OF BAD LUCK

The class in orchestral conducting, with Carl Schuricht from Wiesbaden as instructor, was pursued by a regrettable stroke of bad luck. While on his way to the first lesson Schuricht suffered an automobile accident which laid him up for about ten days, and when he had somewhat recovered bodily a nervous collapse made it altogether impossible for him to attend to his course of conducting. The physicians thought that he might be able after about ten days to start his work, and when finally it became manifest that he was unable to instruct, about two weeks of the precious time had been lost.

Everything possible under the circumstances was done by the management of the institute to find another conductor of high rank to replace Schuricht. Though about a dozen prominent conductors were asked, yet not one was found willing to jump into the breach at a moment's notice, for various reasons. Under these unfortunate circumstances nothing was left but to give up the conducting course altogether, causing a serious disappointment to the aspirants. Those who desired it, however, were, by the courtesy of the State High School for Music, admitted to the conducting class under Prof. Priwer.

HANDEL AND THE MODERNS

Classes in theory and composition were not provided for, but to students especially interested in the subject private lessons in English were given by Dr. Hugo Leichtentritt, adapted to the individual needs of each single pupil, with a view to explaining and analyzing the methods of modern composers, such as Debussy, Stravinsky, Schönberg and Hindemith.

Several series of lectures in German and in English were given without extra charge to all members of the different classes. These lectures on historical and aesthetic subjects will by agreement with American

(Continued on page 6)

Nanette Guilford Suffers Broken Ankle

Nanette Guilford, soprano of the Metropolitan Opera Company, sustained a broken ankle when she tripped while walking in a field at Lake Placid, N. Y., where she is spending the summer with her husband, Max Rosen, violinist.

Weisbach Wins Acclaim

THE HAGUE.—Prof. Hans Weisbach, of Duesseldorf, Germany, conducted four weeks of the Kurhaus Concerts at Scheveningen this summer with enormous success. Public and press united in acclaiming the excellence of his work.

Berlin Institute for Foreign Music Students Has Successful First Season

(Continued from page 5)

universities and colleges be considered equivalent to a corresponding course of musical history at the various American institutions. Dr. Johannes Wolf, professor at the Berlin University and director of the musical section of the Berlin state library, lectured on the development of musical notation, illustrating his explanations by rare



AMERICAN PUPILS OF THE BERLIN INSTITUTE OF MUSIC FOR FOREIGNERS

on a trip to Potsdam and Werder, pictured in front of the castle of Sans-Souci, Potsdam. In the center is Dr. H. Leichtentritt, lecturer at the Institute and correspondent of the MUSICAL COURIER.

old prints and manuscripts from the Berlin library.

MUSICAL RARITIES

He also showed to his foreign students some of the most valued treasures of the State library—hundreds of volumes containing many of the most celebrated masterpieces by Bach, Mozart, Beethoven, Weber, Schubert, Schumann, Chopin and Wagner in the composers' autographs.

Dr. Kurt Sachs, professor at the Berlin University and director of the museum of old instruments, lectured on the development of the clavichord, harpsichord, piano-forte and the string instruments, giving interesting practical demonstrations to his listeners at the original old instruments of his museum, one of the finest of its kind in the world. Dr. Hugo Leichtentritt lectured on the personality and art of Handel, with a special view to the Handel renaissance of the last decade in Germany.

D'ALBERT'S LESSONS

The manner of instruction in the three piano classes was as different as the individualities of the three masters. Eugen d'Albert gave special lessons to every pupil, making the pupils play most of the time, criticizing their playing, advising them as to musical and technical problems and sometimes playing for them in his own wonderful way, when the spirit moved him to forget lessons and time. The full benefit of two months' close personal relation to an artist like d'Albert was of course open only to advanced students, endowed at the same time with enough individuality to arouse and to maintain the interest of so extraordinary a personality as d'Albert.

Edwin Fischer is hardly known in America, and one was curious here to see how the American students would take up what he had to communicate to them. During the course of his lessons, however, the interest of his students kept growing continually, and finally his manly, serious, powerful and high-spirited style of playing and of explaining the masterpieces was irresistible in its effect.

GIESEKING: ANYTHING YOU WANT TO HEAR

Walter Giesecking, when asked to take charge of a class at the institute, frankly confessed that he had not the slightest taste for giving lessons in the ordinary way, and was not interested at all in hearing the young pianists play. His lessons consisted in his own playing for the pupils, who were encouraged to ask questions and open a discussion on any question connected with the piece played. The writer of these lines had the privilege of attending Giesecking's last three lessons, and he confesses that he

the close Giesecking seemed less exhausted than his listeners. On the three nights mentioned he played Schubert, Beethoven, Schumann, Brahms, a large number of modern works, some twenty pieces by Debussy and Ravel, ample illustrations from the works of Busoni, Casella, Castelnovo-Tedesco, Scriabine, Rachmaninoff, Hindemith, and finally the greater part of six famous concertos. In fluent English he gave a highly interesting commentary of the various works, showing his individual and original manner of viewing pianistic problems, giving most valuable hints to those sufficiently prepared to understand their full meaning, manifesting an artistic insight of rare power, and constantly captivating his listeners with fine remarks full of esprit and humor.

THE LIGHTER SIDE

H. W. Draber, the secretary of the institute, must also be remembered in this account of its doings. He took a personal interest in every single pupil, advising everybody, assisting in all difficulties, facilitating and making agreeable to the many foreign students the stay in Berlin.

The day's outing arranged by him for a splendid day in July will undoubtedly remain one of the pleasantest recollections of the term. He managed to persuade a wealthy patron of the institute to hire a large and comfortable motor-boat which carried the



EUGEN D'ALBERT

in his jolliest mood, during the visit of his class, in the garden of his villa in Werder, near Potsdam.

derful park and castle of Sans-Souci, with its recollections of Frederick the Great. After a glimpse at the spacious New Palace, the boat carried the party through the lovely scenery of the Havel lakes beyond Potsdam to an idyllic rural place, a favorite resort of the Berlin painters, called Ferch. There lunch had been ordered, in the open air, under old trees, with a fine view of the lake and the miles of dense forest around it.

After lunch the boat took the students to Werder, a quaint little country town on an



WALTER GIESEKING AND HIS CLASS
at the Berlin Institute of Music for Foreigners. In the center seated at the piano is Giesecking; left of him, standing, is Dr. H. Leichtentritt, and directly below, sitting, H. W. Draber. (Photo by Ruth Asch, Berlin.)

never heard anything more fascinating in this line. Giesecking's lesson was not limited in time; he played as he felt like playing, commencing at about 8 o'clock at night and finishing towards eleven, with one short intermission.

With his vast knowledge of the piano literature he played anything the students desired to hear, from Bach to Hindemith, covering at every lesson about twice the length of an average recital program. At

merry crowd of young people from morning to night along the Havel river, across some of the fine forest-bordered lakes which are the particular beauty of the surroundings of Berlin.

VISITING D'ALBERT AT HOME

In Potsdam a stop of about two hours was made, enough to get an impression of the quiet and aristocratic atmosphere of the old Prussian royal residence, of the won-

derful park and castle of Sans-Souci, with its recollections of Frederick the Great. After a glimpse at the spacious New Palace, the boat carried the party through the lovely scenery of the Havel lakes beyond Potsdam to an idyllic rural place, a favorite resort of the Berlin painters, called Ferch. There lunch had been ordered, in the open air, under old trees, with a fine view of the lake and the miles of dense forest around it.

island in the Havel river with a magnificent outlook on fine sheets of water all around. In Werder most of the fruit consumed in Berlin is grown, and in one of these orchards Eugen d'Albert, who had his summer quarters in a commodious Werder villa, received the party. D'Albert was in the jolliest mood, and there followed an hour of lively conversation. Cold drinks were served, very welcome on the hot day, and huge piles of the celebrated Baumkuchen, a very palatable Werder specialty, were consumed, until it was time to return to the boat.

Preparations are already being made for

the second course of the institute in 1930, which will be planned on a somewhat larger scale and will profit from the experiences made this year.

A COURSE FOR MUSIC TEACHERS

A second course for foreign music students was also given in Berlin at the end of June and the beginning of July. It lasted only a fortnight, was arranged by the Prussian Central Institute for Education and Instruction, and was strictly limited to pedagogical topics. By a series of lectures and practical demonstrations the foreign students were given a survey of the modern theory and practice of musical education in Germany. The state and its relations to the culture of music; the reform of school music in Germany, in the grammar schools, high schools, academies, conservatories and universities, the very important new German laws concerning the private teachers of music, now controlled by the government; and many other questions relating to instruction in music were treated in the course.

Professors of the Berlin University, the High School for Music, the Academy for Church and School Music, and other experienced pedagogues were the lecturers. The practical demonstrations in various schools, the discussions between teachers and students of the course were especially attractive and instructive features. There were hardly any American students in this course, but most European countries had sent a number of music teachers to attend. As the success of this pedagogical course has also been very considerable it is intended to make it a permanent institution during the summer months.

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Rosenkavalier and Don Giovanni Features at Salzburg Festival

(Continued from page 5)



FRITZ BUSCH (CENTER) AND CLAIRE BORN, arriving at the Festspielhaus for an orchestral rehearsal, surrounded by prominent members of the Vienna Philharmonic.



DON JUAN IN THE OPEN. An improvised rehearsal of *Don Giovanni* at the stage door of the Festival Theater. Max Blau, the popular prompter of the Vienna Opera (left), supervising the "stage business" of *Don Giovanni*. Carl Hammes (right) and The Commander's Statue, Franz Markhoff (center).



THE GRAVEYARD SCENE FROM DON GIOVANNI, in Oscar Strnad's simplified setting. The singers, photographed during the performance, are, from left to right: Franz Markhoff (the Statue of the Commander), Carl Hammes (Don Giovanni) and Richard Mayr (Leporello).



AN INTERMISSION AT THE FESTSPIELHAUS. The international crowd of visitors gathered in the big courtyard of the Festival Theater during the interval of an orchestral matinee concert.



CAUGHT IN ACTION. Finale of Act I of *Don Giovanni* at Salzburg. Left to right: Claire Born (Elvira); Koloman Pataky (Ottavio), Maria Németh (Donna Anna), Carl Hammes (Don Giovanni) and Richard Mayr (Leporello). The scenery, designed for Salzburg, is by Oscar Strnad.

by the visibly smaller Everyman attendance of 1929.

A CONDUCTORS' PARADE

While dramatic offerings in German, with their comparatively small appeal to the foreign visitor, play a minor role in this year's festival schedule, the number and scope of festival concerts has been materially increased. No less than eight orchestral concerts by the Vienna Philharmonic, under various conductors, are announced. In addition there are four choral concerts in the Salzburg Cathedral, devoted to sacred music, five open-air "serenades" (an annual homage to Mozart), and three recitals, somewhat misleadingly termed chamber concerts, as two of them are song recitals pure and simple.

At the time of writing Franz Schalk had opened the orchestral series with a concert of Haydn and Mozart, quite in keeping with the ideas and ideals of this classic conductor. Fritz Busch, Teuton among Teutons, had lent all his zeal and ardor to a program of "German Masters," with Reger's gigantic Mozart Variations as central piece—a brilliant vehicle for Fritz Busch's particular style. And Clemens Krauss had won a triumph for himself and for Johann Strauss, Austria's own master, with his electrifying reading of Straussian waltzes. After all, the trump of trumps in Salzburg so far is the waltz—by Johann Strauss and by Richard of the same name.

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By HELEN MERRILL

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When I asked Prof. Roerich about his

first impressions in music, he said: "These impressions were the earliest and the most touching ones for me. It is absolutely true that the chorals of Bach, wealth of Beethoven, vivid romanticism of Schubert, together with the touching atmosphere of Palestrina, Josquin de Prés, Rameau and Lully, form one of the most elating memories of my childhood. This was always my inner holiday, which, together with the pages of history, gave me a refuge from the lessons of mathematics."

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For a complete outline of these lectures, and for all further information, communications should be PROMPTLY directed to: FRANK FOSTER, Managing George Lehmann Lecture Tour, Room 1422 Steinway Building, 113 West 57th Street, New York.

"The rhythms of Latin and Greek poets gave me in my college years a far greater satisfaction, and the counterpoint of Bach led into that pure temple, which later became enriched and brought me closer to Wagner, Rimsky-Korsakoff, Debussy and Scriabine.

"The majority of my paintings are 'innerly' bound with these names. By this, I do not wish to say that these compositions gave me an opportunity to illustrate them. No, they happened to be that inner element, that flame, out of which were moulded images which only in their inner mood, and rhythms were linked with these harmonies. Music was a festival for me, and I must say that never did the sound of music impede my creative work."

"Of course, this attraction towards music brought many personal relations with musicians and composers, such as Rimsky-Korsakoff, Liadov, and, later, Stravinsky and Steinberg, all of whom sustained the living stream of unceasing contact. I remember once, in the year 1897, after my first painting, 'Messenger,' I went with



Photo by F. S. Savastano

PROFESSOR NICHOLAS ROERICH

Rimsky-Korsakoff and the music critic, Stassoff, to visit Leo Tolstoi. I vividly recall the lively discussion between Rimsky-Korsakoff and Tolstoi on music, in which the great writer denounced many musical compositions, and Rimsky-Korsakoff, citing examples from the life of Tolstoi, proved to what extent Tolstoi was sensitive to music. I also recall how we planned a ballet with Liadov, and I constantly think of the talented son of Liadov (my pupil), who so prematurely died during the Great War.

"During this period Wagner became irreplaceable in my inner stirrings. At all Wagner cycles, we had our regular seats, and these evenings became as visitations of the Temple, full of great enthusiasm. I executed sketches for Walkuere, then those for Tristan. The exalted calls of Parsifal evoked tears.

"Later, a year before the war, amidst the fresco painting of the Temple of the Holy Spirit in Talashkino, at Princess Tenisheff's, I came work with Stravinsky on his Sacred Spring. My dreams about the Slavic druids were incarnated into the incomparable rhythms of the power of sounds of Stravinsky.

"I remember in the spring of 1913, in Champs Elysees in Paris we lived with Stravinsky through the storm of the first hostile reception of the Sacred Spring. Now, when this Mystery is recognized everywhere and calls forth wide admiration, it is so strange to recall the ignorance of the retrogrades. This is one of the vivid examples of the usual difficult ascent into human consciousness.

"Also I recall Prince Igor, Polovetski Dances, Pskovityanka, The Tent of Ivan the Terrible, and Khotovschina. Then come memories of Rimsky-Korsakoff, wrapped by the spring glamour of the Snow-maiden, but not amidst Russian birches nor the enthusiasm of Paris, but in Chicago. But then there was Mary Garden, who understands everything and responds equally sensitively to the Song of Lel as to the heroic drama of Isolde. A rare personality, with whom it is easy and pleasant to traverse the pages of history, and in her conception, every epoch receives a fiery convincing."

At this point I reminded Prof. Roerich about the article of Dr. Brinton on the Decorations of Roerich for Walkuere, wherein he quotes the Professor as follows: "I feel myself particularly in sympathy with music, and, as a composer, when writing the score, chooses a certain key to write in, so I paint in a certain key, a key of colour, or perhaps I might say, a leitmotif of colour, on which I base my entire scheme. Thus, for example, when I painted the scenery of the Walkuere, I felt the first act as black and yellow. This was my ground tone, for it seemed to be the ground tone of the music with its deep-sounding tragedy and

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sudden flashing forth of the momentary happiness of Siegmund and Sieglinde in the final scene. So strongly did I feel this basic tonality that I placed the hearth, not at the side, where it is usually found, but towards the center, so that when Siegmund relates the sad story of his lonely life, he and Sieglinde sit at one end of the table bathed in the light of the fire, the yellow flames shining on their golden locks, their heritage from the gods, while Hunding sits at the other end, a black silhouette outlined against the glow, like the sombre presence of evil."

"The sketches for the decorations to Walkuere," said Prof. Roerich "brought me many wonderful reviews. For example, W. Ritter, a German critic, proclaimed that this reflection of Wagner was the most expressive and corresponded to the nature of the epic of the Nibelungen. Naturally these decorations were created not because of the cold logic of the composition of tones, but rather because the music of Wagner is so symphonic, so fiery that there can be hardly possible any differentiation in the basic tonality of its transmission."

Just before his departure for the Asiatic Expedition, I remember seeing Prof. Roerich with a group of friends at a performance of Parsifal, and it seemed to me that the artist, usually so quiet, appeared as if under an emotional strain. And now, returning from the Expedition, he unexpectedly recalled this evening at the Metropolitan, comparing it with the ringing out of the records of Parsifal in the Himalayas. The entire Parsifal and Walkuere, as well as a wide selection of records of other Wagner operas accompanied the artist in all his travels.

"It was astonishing to observe in some mountain chasms unusual phenomena of resonance and echo. One can easily imagine what wonderful images and legends could be created because of the neighing of a horse of barking of a pack of dogs. And how unusually close in harmony are the ringing of the trumpets in these mountain labyrinths. When you hear the songs of the mountain tribes—Tibetans, Ladakhs, Mountain Kirghiz, Mongols and Kalmucks—what a striking symphony is formed with the accompaniment of the mountain sounds. And I thought—where are Stokowsky, Stravinsky, Prokofieff, Zavadsky?—my dear friends! How they would rejoice at these unusual beauties of sound in these Great Mountains!"

"When you ask the inhabitants of ancient Kulata what is for them the highest conception in life, they will answer you: flowers, song and dance." Through this softening veil of beauty, every primitiveness is trans-

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MME. ADA SODER-HUECK,
vacationing at Loch Arbour, North Asbury Park, N. J., following the close of her successful summer master classes on August 15, which were attended by singers and teachers from various parts of the country. She will resume her teaching about September 15.

muted into deep wisdom. Is it not precious for each artist to hear the Buddhist legend about the origin of Himalayan trumpets in the Temples of the East?

"The Lord of Tibet invited a high teacher of India for the purification of the Sacred Teaching. But how to meet the revered Teacher? Silver and gold and precious stones are not sufficiently valuable to adorn his path. And the Lama, in a vision, receives an Indication to meet the high guest with an unprecedented solemn sound. For this purpose are created new gigantic trumpets. Does there not resound in this Legend the avowal of Beauty, as the guiding and highest principle of life?

"Or another legend about the origin of the crystal sound of silver chimes. 'When a Chinese Emperor gave bells as a gift to a high Lama, the latter threw the gift into the river, saying: 'It is not fitting for me to carry precious metal? If our Temple is destined to receive these bells, let the waters of the mountain river carry them to their destination.' And the river brought the bells and in the mountain currents they received the crystal sound of the highest harmonies." You perceive again the same reverence of beauty and the dream about the music of the spheres.

"In the desert a solitary Mongol sings a Saga about a Warrior. 'Should you ask him to repeat the song unexpectedly heard by you, he will become silent and smilingly answer you that only the desert can hear the song about the Great One. The feeling of the approach to the Great, the exaltation of Beauty lives in the most remote yurts of the East. And does not this sensation of the Highest link the consciousness of the East and West, and of the whole thinking World?

"I was asked what basic difference is felt between the West and East. I answered—"The best roses of the West and East have the same fragrance." This fragrance of the ascent, the burning of the sacred incense of the New Era, do they not kindle the very same all-conquering flame, about which the Agni Yoga of the Great Mountains speaks?"

San Antonio Enjoys Opera at Lone Star Park

SAN ANTONIO, TEX.—The San Antonio Civic Opera Company, sponsored by the San Antonio Musical Club, Mrs. Lewis Krambs Beck, president, presented Planquette's tuneful *The Chimes of Normandy* as the second opera in the series of four to be given. Beautiful Lone Star Park, with its natural setting, is an ideal place for these performances. Betty Longaker Wilson, as the village good-for-nothing, Serpolette, was excellent. In addition to her lovely voice, she acted the role splendidly. Charles M. Lee, as Jean Grenicheux, sang well and was amusing, while Manfred Gerhardt, the Gaspard, also did commendable work. Rufus O. Craddock, Milton McAllister and Raymond Piogott were equally admirable in their respective parts, as were Sherwood Hollingsworth and Charles Forbes. Virginia Reid, in the part of Germaine, revealed her voice to good advantage. The parts of the village maidens were entrusted to Betsy Rucker, Alberta Huey, Marynel Neilson and Emily Dean. Jean Sarli conducted the orchestra which played well. The chorus acted and sang capably. The stage direction was in charge of Ed Armstrong, and the costumes were designed and created under the direction of Mrs. Ira Longaker.

S. W.

Mme. Colombati to Occupy New Studios

Beginning on September 15, Mme. V. Colombati announces that she will be located on West 86th in the former studios of Herbert Witherspoon.

Frank Bishop Piano School Opens

The Frank Bishop Piano School will open its fall term on September 9. Being exclusively devoted to the study of the piano and closely related theoretical subjects, the school seeks to maintain the highest standard of excellency. A thorough musical education is given the student in the finest artistic and cultural surroundings. The school is ideally located in the very heart of the Art Center of Detroit (Mich.), overlooking the beautiful gardens of the Main Library and the new Institute of Arts.

Frank Bishop, director of the school, received his musical training, first in this country, and later in Paris and Vienna, from such renowned teachers as Emil Sauer and Wanda Landowska. In addition to ranking as one of the leading American pianists, he has had wide experience in the field of teaching, many of his pupils having been pre-



FRANK BISHOP

sented with success both in the United States and Europe.

Associated with Mr. Bishop as teachers of piano are Bernice Moyer, L. Marie Hacker, Evelyn Gurvitch, Dorothy Jaeger, Jacques Courtois, Lottie Sultan and Mary Sumner, all of whom have been trained personally by Mr. Bishop in the same technical methods. The teachers in musical theory are: Gilbert Beaume, who will conduct classes in form and analysis, counterpoint, fugue, composition and ensemble; Jeanne Reol, who will assist Mr. Beaume with the ensemble classes and also teach all classes in solfège, and Madame Bishop-Huchet, who will give courses in musical history and French, all three well-known in Europe as artists and teachers. A series of twenty-four lectures on the general history of art, with lantern slide illustrations, will be given by Adele C. Weibel, while Miss Hacker will present lectures on general music appreciation.

Final examinations are held at the end of each semester, at which time certificates, indicating the amount of work done, are given. Diplomas are granted to those students who have satisfactorily completed the prescribed four-year course leading to graduation.

One of the features of the school is the importance given to student recitals. For this purpose there is a recital-hall, with a seating capacity of two hundred; here students have the advantage of appearing in public several times a year.

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Mrs. Frankel Organizes a Quartet

Bessie Bartlett Frankel has organized, in honor of her father, A. G. Bartlett of Los Angeles, head and founder of the Bartlett Music Company, a string quartet to be named the Bartlett-Frankel String Quartet, the personnel of which is Emile Ferier, viola; Joseph Barrisoff, first violin; Nicholas Ochi-Albi, cellist, and Anthony Briglio, second violin. Mrs. Frankel has generously arranged so that these players may rehearse sufficiently together to perfect their ensemble, which is not entirely new since three of them have been associated in a quartet for a year or more.

During the coming winter there will be three evening programs at the Biltmore Hotel, and there will be three free public school programs for seventh and eighth grades which will be given with a lecture. Mr. Bartlett was instrumental, when he was a member of the Los Angeles Board of Education, in instituting music in the public schools and was always deeply interested in the educational phase of the art. Mrs. Frankel hopes through young people's concerts to create a greater understanding and love for music.

The Biltmore evenings will be presented in the manner of early chamber music programs, the audience seated in a circle, the musicians in the center, using candles.

Os-ke-non-ton Returning from Abroad.

Os-ke-non-ton, the genial and popular Indian whose splendid voice and fine dramatic ability have carried him from a reservation wigwam into the foremost concert halls of this country and Europe, will return to



OS-KE-NON-TON

America in January after having spent two years in singing abroad. England, particularly, has kept Os-ke-non-ton busy, for most of the important schools and educational institutions in the United Kingdom have booked him for at least one appearance. When Hiawatha was given during July for several weeks in the Albert Hall, London, Os-ke-non-ton duplicated his former successes. "The Chief" is due in New York in January, following which he plans to start West almost at once for his tour of "Happy Concerts," as he calls them, the reason probably being that he enjoys them as much as his audiences.

Hazel Jean Kirk Recuperating

Hazel Jean Kirk, violinist, had an unfortunate winter last season. On arriving in Syracuse, she developed intestinal influenza;

then her apartment was robbed and everything she owned, except her violin, was taken. To make matters worse, after being ill about half the spring, she lost the use of her right arm entirely and the doctors treated it for neuritis. An X-ray, however, showed an abscess of the right shoulder bone and an immediate operation was found imperative.

Now Miss Kirk is rapidly regaining the use of her arm, after the operation, and has resumed real practice, with a heavy season ahead. She has a large class of pupils and will continue to teach at the Syracuse University, besides fulfilling an excellent concert season. She is scheduled for a New York recital the middle of December.

Constance Clements Carr at Asbury Park

Constance Clements Carr, young American soprano from the Leon Carson studios, scored a decided success on August 11, as guest soloist with the concert quintet at the Hotel Monterey, under the direction of Harold M. Stillwell.

A large audience received with enthusiasm Miss Carr's renditions of operatic, sacred arias and secular songs by Mozart, Puccini, Wolfe, Hahn, Brain and others, demanding encores after each group. Her perfect control of a well-placed fresh, clear, lyric voice

Lake Michigan when he sang the tenor role in The Elijah.

Mr. Kraft will return to New York on October 1 for the reopening of his season, which again looms big, many engagements having already been booked.

A True Story Told by Dates

The old adage "figures don't lie" should be changed to musical parlance "dates tell the truth." Just a glance at the following will prove that what has been said of the Isadora Duncan Dancers from Moscow is not the wild inspiration of a press agent nor the ambition of the booking agent.

Last year, their first in America, was nothing short of phenomenal. The Boston Symphony Orchestra had them as soloists for a week; a six weeks' run in New York and a tour far surpassed all expectations.

They will arrive late in September for their second tour, visiting thirty-two states in all. The unit consists of fourteen girls, from the Isadora Duncan School of Dancing in Moscow, with Irma Duncan, an adopted daughter of the late Isadora, as principal soloist and director.

Their season will open on October 6 at Carnegie Hall, followed by four appearances there in the week. Then comes their long trek which will call for almost daily ap-



GEORGE AND VIRGINIA CASTELLE,

(center) of Baltimore, with a group of their students who appeared in recital at the Castelle summer home in Edgewater, New York, with Alfredo Gondolfi, well known opera singer, as guest artist. They are (left to right, top row) Elsie Craft Hurley, winner of the first prize in the National Federation of Music Clubs' Biennial Contest in Boston; Mary Bokee, prima donna of the Play Arts Guild, Baltimore; (lower row) Marguerite Anger, district winner in the Atwater Kent Contest, and Helen Stokes, recent winner of the Juilliard Foundation Extension School Scholarship.

gene Goossens, English composer and conductor, played the piano part of his rhapsody, Opus 13, with Mr. Shuk. The latter also was heard in a group of numbers by modern composers. Two hundred guests attended.

Dorothy Caruso Recording Studio Reaches Prominence

The studio opened recently by Dorothy Caruso on East 62nd Street for the recording of personal phonograph records, is reaching a prominence greater than Mrs. Caruso had anticipated.

"When I first planned to open my studio I thought that the greater demand for records would be from those who might be interested in hearing their own voices for the first time, either as speakers or singers, or from those desiring to send spoken letters to distant friends," said Mrs. Caruso. "Of course we have made many such records and taken letter recordings to be sent to almost every country in the world. By now a little girl in China has two beautiful records all in Chinese telling her how much her sweetheart, whom she hasn't seen for two years, loves her. By now perhaps a young couple are reunited through the medium of a record sent by the repentant wife to her husband away out west. A youngster in Italy I hope is behaving himself and playing daily the record his father made for him here at my studio. Even Christmas greetings have been recorded."

According to Mrs. Caruso the greater number of records have been made by singers, musicians and their pupils. One experienced basso was amazed when, hearing himself sing for the first time, he detected errors in his diction and breathing of which he never had been conscious.

"A number of teachers of voice are bringing their pupils to us every few weeks to record their progress," Mrs. Caruso continued. "We have made many extraordinarily successful records of the violin and the piano. Recently we recorded a lute, and of course we have had many cellos, flutes, saxophones and oboes, not to mention jews harps, mouth organs and a peculiar Oriental instrument, the name of which I cannot recall."

The records Mrs. Caruso makes are electrically recorded, and a standard type of microphone is used. The record itself, which is of an aluminum composition, is permanent and indestructible.

"We are obtaining wonderful results," Mrs. Caruso went on to say, "and the work is fascinating. We play over every record we make before giving it to the artist to take from the studio. The record is finished as soon as the artist is through singing or speaking."

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Buhlig Well Received in Carmel
by-the-Sea

Following Richard Buhlig's recent appearance at Carmel-by-the-Sea, Cal., The Carmelite, under the heading of "Music and the Platonic Idea," commented:

"Plato, Cezanne, Pater . . . Bach, Beethoven, and now . . . Richard Buhlig, pianist and intellectual, last Friday evening at the Theatre of the Golden Bough, interpreted the attempt of music as the quintessential art to reach, through three centuries of history, an utterance of ultimate reality."

"Through Bach and Beethoven he traced this attempt,—Bach working with almost pure objectivity; Beethoven working oppositely in the nineteenth century with its emphasis upon the subject, the ego speaking dynamically and singly and centrally. Bach objective, contrapuntal, the form pure, the music horizontal; Beethoven subjective, the expression personal, the democratic flow of equal voices superseded by a perpendicular chordal arrangement."

"Yet the utterance of the Platonic 'idea,' the ultimate real, the Ding-an-Sich, is what the music of the great has reached after, through Bach and Beethoven to the moderns. Out of time, and only in space, said Buhlig, it is as of another world."

"Cezanne was concerned with the transfiguring of the content into form so that nothing but the form would remain. The subject matter is therefore irrelevant. All the arts share the attempt to become pure form in which there can be no content. The aesthetic experience is the experience by which one perceives reality."

"Buhlig made a further significant point in the second major portion of his discussion. Whereas all the other arts are the expression of the idea, he said, music is the idea itself. Buhlig is well aware that music is only incidentally sound; sound the mere carrier of music. It is not about something; it is the thing itself."

"It was a daring thing to present a discussion of such attenuations to a concert audience, to present a developed aesthetic philosophy to those who had perhaps come simply to hear, and thus to require them to think."

"As a coda, Buhlig posited the idea that the personal reaction of the auditor to music is irrelevant. Since the province of art is the reduction of content to the purest form, we may say of any work, 'I like it,' or 'I don't like it.' But this has nothing to do with it as a work of art. It is simply a man talking about himself."

"After the lecture, there followed music itself. Bach, Partita in C minor. Crisp, clear, like hard pebbles of exquisite roundness of form . . . the counterpoint moving, as Buhlig had described earlier in the evening, 'as the stars move in their courses.'

"Beethoven, the sonata opus 110, an intense expression of the heart of man in the nineteenth century. Buhlig plays such music as though he were the contemporary of the composer. He records thus the history of the human spirit."

"For his group of modern composers Buhlig chose Debussy, Scriabin, Chavez, Hindemith, each a composition of superb vitality, the sonata of Chavez particularly a magnificence of brevity and significant form."

"The evening was throughout keyed to a high pitch of intellectual intensity. The breadth of Richard Buhlig's musicianship is beyond the need of approval. Height, perspective, maturity."

Mittell Pupil on Tour in England

Walter Scott, pupil of Philipp Mittell, violin teacher of New York, is now on a concert tour in England. One of his recent appearances was in the Harrogate Royal Hall. This young artist's part in the concert was reviewed as follows by the critic of the Yorkshire Post: "In Max Bruch's concerto in G minor for violin and orchestra, the soloist was Walter Scott, who appeared at these concerts last year as a boy prodigy, dressed in a velvet suit. Now he is in long trousers, and has grown so much that although he is only fourteen years of age it seems inadequate to call him a boy, the more so as he has also progressed rapidly towards musical maturity. He is an American by birth, but Yorkshire has some claim to him, his parents being Sheffield people. He has undoubtedly talent, which, with the spirit and capacity for hard work and a sensitive musical intelligence, should carry him far."

At the Roxy Theater

The stage program that accompanied the screen presentation of The Girl from Havana, the all-talking Fox Movietone production at Roxy's during the past week, was elaborate and entertaining. In order to create the atmosphere for the feature film, Roxy staged a colorful number called in Old Havana Town. In two scenes, it portrayed a trip to the Cuban city and an atmospheric interlude in one of its famous cafés. A number of native Cuban artists were engaged for the occasion, and their contributions consisted of authentic songs, dances and instrumental music. Angelito Loyo, Mexican soprano, was

September 7, 1929

the soloist. A native group of Cuban musicians supplemented the Roxy Symphony Orchestra, and a vivid background was provided by the Roxy Ballet Corps, the Roxy Chorus, and the Thirty-two Roxyettes.

A novel silhouette number called Under the Sea presented a legend of a diver and the pearl in musical and dance form. Berinoff and Eulalie, adagio dancers who have gained a large following in New York, assumed the principal parts, and were assisted by Ann Fleming, Irene McBride, Irena Hall and Clarice Goldner.

Patricia Bowman, premiere danseuse of the Roxy, made her first appearance with the Roxyettes. Together they presented a popular dance version of the kittens and the ball of wool. Against a special woodland setting, Beatrice Belkin sang Forest Echoes, and well deserved the plaudits of the audiences.

The Roxy Symphony played an arrangement by Erno Rapee of Tschaikowsky's most popular melodies.

Ernest R. Ball Programs

Within a space of less than two weeks, four programs of the works of the late Ernest R. Ball were recently given by outstanding artists in New York.

On August 9, the Musical Moments Hour, over station WABC featuring the Columbia Trio and Ben Alley, tenor, was devoted entirely to the works of this composer. On August 17, John Casserly, young American tenor, presented an all-Ball program over station WNYC, and on the same day Becca Millicent, soprano, gave one over station WPCH; then to top it all, John Charles Thomas, American baritone, devoted his entire program at the Palace Theater, on August 21, to Ball songs.

Central Park Season Closes

The regular open air concert season in the Central Park Mall closed last Sunday night with the final concert by Franz Kaltenborn and his orchestra. There was one additional concert on Labor Day evening, when Maximilian Pilzer conducted the fourth of this summer's Naumburg memorial concerts.

Mr. Kaltenborn, who has for many years been a favorite with Central Park audiences, received a hearty farewell demonstration.

Rogers to Reopen Studio in October

After a refreshing summer spent in delightful Shinnecock Hills on Long Island, Francis Rogers will return to New York at the end of September to reopen his vocal studio on October 1.

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Chicago to Have Civic Opera Week

Week of October 7 to 12 Decided Upon by Associated Civic Opera Clubs, Representing Twelve Thousand Members, and Chicago Civic Opera Company for Intensive Campaign to Bring Before "Metropolitan Chicago" the Value of the Chicago Civic Opera Company—American Opera Company to Open Two Weeks' Season on October 7—Local Musicians Returning

CHICAGO.—The central board of directors of the Associated Civic Opera Clubs of Metropolitan Chicago (representing twelve thousand members), early in August passed resolutions for the promotion of Civic Opera Week and recommended the dates of October 7 to 12 inclusive. The resolutions were unanimously adopted by the officers of the Associated Civic Opera Clubs and accepted by the management of the Chicago Civic Opera Company. The purpose of the week is to bring more forcibly before the residents of the area known as "Metropolitan Chicago" the value of the Chicago Civic Opera Company. Forty-two local clubs which constitute the Associated Civic Opera Clubs have appointed special committees and every member of this already extensive organization will give time and activity to this educational campaign.

Every one of the forty-two clubs will select a committee of ten persons who will give their entire time during Civic Opera Week for the purpose of making available to the public those season subscription tickets which are still on hand. While this feature of the campaign is an important one, it is not the primary purpose of the Civic Opera clubs to dispose of tickets. Rather, it is their desire that every citizen of Metropolitan Chicago should know more of the Chicago Civic Opera as a cultural asset for this area. The business leaders of the city, as individuals and through the Association of Commerce, have on many occasions attested to their belief that Chicago's Civic Opera is one of the most potent and vital forces in Chicago's community life.

The fact that more than thirty-one hundred guarantors pledge themselves for sums varying from \$100 to many thousands is the best indication of what commercial Chicago thinks of its opera. Were any further testimony necessary, it has been supplied by the Association of Commerce, which, in addition to its previous endorsements, has added its authority by means of a letter from the president, Frank F. Winans, specifically endorsing Chicago Civic Opera Week. The letter reads: "Believing that the citizens of Chicago, recognize the great value of the Chicago Civic Opera Company, we commend the plan of the Associated Civic Opera clubs to conduct Civic Opera Week and heartily recommend full cooperation on the part of all concerned in assisting in making the week of October 7 to 12 inclusive a great success. The Chicago Association of Commerce so expresses its cooperation with one of our greatest cultural assets."

But despite this magnificent endorsement of the opera company's efforts, it cannot attain the full measure of its success until every resident of Metropolitan Chicago has become opera-minded. At the luncheon at the Palmer House of August 6, when Civic Opera Week was first announced, Samuel Insull, president of the Chicago Civic Opera, declared that if it were possible to sell out every performance in the new Civic Opera House, it would be possible to produce opera in Chicago practically without a deficit. It

is the aim of the Associated Civic Opera clubs to do their utmost to bring about such a condition.

WALTER SPRY RETURNS TO CHICAGO

Mr. and Mrs. Walter Spry returned to Chicago on September 1 after a delightful stay of six weeks at Gatlinburg in the mountains of Tennessee. Among the other well known musicians who stayed at that resort were: Margaret Farr, M. Ziolkowski and Mr. and Mrs. Harold Maryott, all of Chicago.

THE BROKAWS IN CHICAGO

After spending their summer vacation in northern Wisconsin, Mr. and Mrs. Ralph Brokaw of Wichita, Kans., spent a few days in Chicago before returning home. Mr. Bro-

and music director, brings a repertory of six operas: The Marriage of Figaro, Martha, Carmen, Faust, Madame Butterfly and Yolanda of Cyprus. The last named, to be given on the opening night, is the work of Clarence Loomis of Chicago and Cale Young Rice of Evansville, Ind.

The company's appearance here is sponsored by the American Opera Society of Chicago, Inc., of which Mrs. Walter Borden is president and Mrs. Edith Rockefeller McCormick, honorary president. Plans for the presentation are being made now through various group chairmen, and a men's committee which will include leaders in Chicago's business and social life is in process of formation.

MARIE ZENDT RETURNS

Marie Sidenius Zendt, well known Chicago soprano and voice instructor at the American Conservatory, returned last week to this city after a six weeks' vacation spent in the Scandinavian countries and Paris.

JEANNETTE COX.

A Statement by Johannes Adler-Selva, Teacher of Frieda Hempel

"I was born in the Rhineland and showed talent for singing and music in early youth. At the age of six I was already singing in church. I was carefully taught, and when my voice changed it became a light lyric

I went from one teacher to another, from one throat doctor to another, without being benefited until at last I had the good fortune to find a master of the old Italian bel canto, Alberto Selva, from Milan-Padua, who was the only one of all the experts I consulted who discovered the real seat of my vocal trouble. He began immediately to build tone from the foundation up.

"With Alberto Selva I spent four and a half years, working always with the old principles. He died suddenly in 1914, one of the last and best of the Italian masters of the bel canto. His father was the famous bass, Antonio Selva, a pupil of the elder Lamperti. Alberto Selva studied medicine as well as voice, specializing in laryngology. At the time of his death I was his assistant as well as his pupil, and his teaching had proved so successful that I had entirely recovered my voice. I sang in an audition for the Royal Opera in Berlin, and was offered a five year contract at very advantageous terms as lyric tenor. I took my teacher's advice, however, and continued in the career of the pedagogue.

"After Selva's death I assisted his widow in the continuation of his school, and many of my pupils have attained to brilliant positions on the operatic and concert stage.

"After a number of years of such success I received a request from Frieda Hempel in October, 1927, who was attracted to my method, as a result of having read my book, How to Prevent the Further Decline of the Art of Singing. Her first words to me when I called upon her at the Hotel Adlon in Berlin were: 'I had made up my mind never again to have anything to do with another singing teacher, for one of them tells me one thing, another tells me another, until I am dizzy with contrary directions. Your book interested me, however, and I want you to show me what you can do for me.'

"Lessons began immediately, with the results are known. Shortly after beginning instruction with me, Mme. Hempel sang in several large cities before distinguished and critical audiences—Budapest, Paris, Boston, Chicago, New York, and so on, and everywhere won notable successes with the press as well as the public. In order that Mme. Hempel might continue her studies uninterrupted with me, I traveled with her to Paris and to America, and it was as a result of her confidence in my prospects for immediate success in America that I finally decided to give up my residence in Berlin and become a permanent resident of this country."

Brahms Chorus Announces Fourth Season

For its fourth season, the Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, announces two masterpieces of choral music. For the first concert, on December 6, the Chorus will sing Beethoven's Missa Solemnis. This, it is announced, will be the first presentation of this work in Philadelphia with full orchestral accompaniment. The soloists will be Ethel Righter Wilson, soprano; Kathryn Noll, contralto; Bernard Poland, tenor, and Thomas L. McClelland, bass.

According to public demand the Chorus under Mr. Norden's direction, will repeat the Bach St. Matthew Passion, which was given in 1928, for its second concert on April 9. Members of the Philadelphia Orchestra will furnish the orchestral parts, and the soloists will be Margaret Eberbach, soprano; Maybelle Marston, contralto; Frank Oglesby, tenor; Nelson Eddy, bass, and Rollo F. Maitland, organist, and Roma E. Angel, pianist. Both concerts will be held in the First Presbyterian Church, Philadelphia.

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kaw, who is one of Wichita's foremost violin teachers, and Mrs. Brokaw, who occupies a high position in the musical life of that city as a piano instructor, report that in the twenty years they have lived in Wichita, the city has grown considerably not only in business, but also musically. Their studio, which had a humble beginning, is one of the most flourishing in that part of the country today and they are looking forward to a busy and prosperous season. The Brokaws count innumerable friends in Chicago, who took opportunity to fete them royally on their twentieth anniversary.

HERMAN DEVRIES BACK HOME

Mr. and Mrs. Herman Devries returned this week on the S.S. Olympic from Europe, where they spent their summer vacation. Mr. Devries, who is not only one of Chicago's foremost voice instructors, but also the critic on the Chicago Evening American, sent to that paper weekly reports which were much commented upon not only by the local fraternity but, throughout the country. Mr. Devries is joining the Gunn School of Music this year, but Mrs. Devries will, as heretofore, teach privately at her studios. The couple returned in the best of health and will resume their teaching at once.

AMERICAN OPERA COMPANY'S SEASON

The American Opera Company will open a two weeks' season on October 7 at the Majestic Theater. The company, organized by Arthur Judson of New York, with Vladimir Rosing and Isaac Van Grove as director

tenor. In school, in the chorus, and as soloist, I was well received. My teacher was the organist, Jacob Simon, a pupil of Piel of Boppard am Rhein, who taught him organ playing, harmony and composition. I played the organ in the church at my home at Mülheim am der Ruhr, or conducted the choir when my teacher, Simon, played.

"At the age of twenty-one I went to Berlin and took up a business career, studying piano, with my late wife and voice, with a teacher who did me almost irreparable injury. My teacher, who had himself been a heroic tenor but had no knowledge of teaching, destroyed a natural art of breathing which combined abdominal with costal. After a year with him I was left with the support of indrawn abdomen which constricted the vocal cords and made the voice harsh. In spite of this, the excellence of my natural vocal equipment was recognized and I was encouraged to study for the opera.

"I placed myself in the hands of another teacher, Heinrich Harke, the author of Lerne Singen, the best vocal instruction book in existence. This excellent master repaired my voice in a comparatively short time so that it lost its harshness. Instead of remaining with him, I foolishly took the advice of friends, enrolled myself in an opera school and began to study with a teacher who had ruined his own voice before he was thirty-five, and as a teacher succeeded in ruining the voices of many of his pupils. His false methods of teaching started a throat trouble.

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RHEA SILBERTA,
who will reopen her New York studios on September 19. Miss Silberta has been spending the summer in Europe. The latter part of June and the first part of July were passed in Paris, following which she moved on to Evian-Les-Bains in the Haute Savoie, where she did considerable composing. Then after a motor trip back to Paris, she continued on to Berlin and will sail for home on the S.S. Milwaukee. She is due to arrive in New York about September 15.

Canada Acclaims Goldman

Edwin Franko Goldman and his band have been in Canada since the close of the New York season, and both conductor and band seem to have made the same impression there that they have always made wherever they have played in the U. S. A. This opinion is expressed in Toronto papers.

The Evening Telegram uses a double column head, "Exhibition Music and Impressions, Opening Day—The Goldman Band," and, as a subhead, "The Greatest Thrill." In the paragraph which follows this the writer says: "There is one memory of this opening day that stands out clearest and strongest of all. The music of the Goldman Band. Glorious music. Many times astonishing music. But always most beautiful music, beautiful as the very finest that has resounded through these grounds these past fifteen years or more. . . . Ah, music lovers! Here is a story that might be told all day and every day without wearying teller or listener. Sixty musicians and a master conductor—Edwin Franko Goldman. Every man an artist, even the fun-making "effect" men who make music out of the strangest unmusical ironmongery. And a conductor who is a technician and a poet, a conductor, an interpreter and a composer all in one. No band is ever greater than its conductor—and Edwin Franko Goldman has the showman genius of Sousa, the uncanny facetiousness of Paul Whiteman, the dignity and reverence of a Rogan or a Godfrey, and the refined musicianship of a Toscanini. The band played several of his own little marches—trifles he considers them, but there is no mistaking the originality that invigorates every phrase of them. They played his Canadian National Exhibition March, repeated it in answer to a storm of applause, and it is to be hoped that they will play it every day that they are here. It has all the verve and 'clip' that anything of Sousa's ever had and it has a bold rhythmic independence that Sousa never achieved. . . . The tone of the band is orchestral in its searching sweetness, military in the truth and purity of its harmonies and progressions, and always of an undimmed golden color. . . . The band plays with orchestral finesse, light and shade and startling contrasts of color, accent and rhythm being achieved with simply childish ease. For their conductor is a great artist. A glorious band is the Goldman Band."

The Toronto Globe said: "Edwin Franko Goldman carries his charming personality with him to the conductor's stand and immediately makes friends with his audience, separately and individually. He conducts with authority, using no unnecessary gestures, and has his band under perfect control."

Bucharoff Tone Poems to Have Many Performances

Simon Bucharoff's tone poems for orchestra entitled Reflections in the Water and Sardonic Joy, which were played this summer at Hollywood Bowl under the direction of Eugene Goossens, will be played, also under Goossens' direction, during the coming season at Rochester, Detroit and St. Louis.

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Schmitz 1929 Summer Session Ends in Brilliant Competition

The Schmitz Summer Session, held this summer for the tenth consecutive year, has just adjourned until next summer. Although independent from any colleges or schools as in the past, it was held in the beautiful Kent Auditorium of Denver and in cooperation with the Rinquest School of Music, Colorado's most extensive authorized center of Schmitz' pedagogy. The inscriptions totalled sixty-one, representing the twenty following states of the Union: Indiana, Missouri, Colo-

cluded a remarkable performance of the D minor concerto for three pianos of Bach, by Mrs. E. Rinquest, Mrs. T. P. Campbell and Andrew Riggs, while the D major three piano concerto of Bach, played by Ruth Dyer, Elmer Schoettle and Mr. Schmitz, was also impressive.

An important addition to the session was the chamber music class, assisted by the Denver Chamber Music Quartet and artist members of the session. With the collaboration

The contests for the Schmitz Scholarship intensified the work of the last weeks. The contest on New Music brought forth compositions by Rudhyar, Weiss, Henry, Chil-

ders, Hendricks, Sowerby, Grabbe, Cowell,

Simmonds and Rieger.

In scoring a grade of seventy-seven out of a possible 100 points, Elmer Schoettle of New York won a cash prize of \$236, failing by only three points of being the first winner of the Schmitz Honor Scholarship which has remained unclaimed for the last ten years; Elmer Schoettle remains eligible to compete again next year for this Honor Scholarship, the winning of which carries with it the accumulation of several undistributed prizes offered in recent years as well

delphia; Mary McVay, Andrew Riggs and Dorothy Witte of Denver.

Critics Praise Lajos Shuk

Lajos Shuk, Hungarian cellist, has been receiving excellent press notices on his present tour of the Pacific Coast. According to the Santa Monica Outlook, "Sincerity, technic, delicacy of expression and delightful musicianship characterized the playing of this young cellist and won the enthusiastic applause of the audience after every number." The Los Angeles Saturday Night declared that he gave convincing evidence of his excellent musicianship, and the Anaheim Bulletin thought that Mr. Shuk's playing showed a deep sentiment and poetic conception.



The E. Robert Schmitz Tenth Consecutive Summer Session Held in Kent Auditorium, Denver, in Cooperation with the Rinquest School of Music.

rado, Oklahoma, Minnesota, New York, Massachusetts, Washington, Texas, Kansas, Mississippi, Illinois, Oregon, Utah, Pennsylvania, Wyoming, Wisconsin, Rhode Island, Iowa, New Jersey.

Highlights of international modernism in the interpretation classes were performances of works by Bax, Ravel, Debussy, de Falla, Scriabine, Carpenter, and, most particularly, the performance of the Bartok piano concerto presented by Elmer Schoettle, E. Robert Schmitz playing the orchestral reduction at the second piano. However, the classics received ample attention and in-

cluded a remarkable performance of the D minor concerto for three pianos of Bach, by Mrs. E. Rinquest, Mrs. T. P. Campbell and Andrew Riggs, while the D major three piano concerto of Bach, played by Ruth Dyer, Elmer Schoettle and Mr. Schmitz, was also impressive.

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as international recognition, since contestants hail from all over the world.

Judges in the scholarship tests included, in addition to Mr. Schmitz, Marion Cassell of New York, Edith Kingsley Rinquest of Denver, Mabel R. Stead of Chicago, Ruth Dyer of South Hadley, Mass.—all assistant teachers to Mr. Schmitz—also Mrs. H. C. Calogeras and Francis Hendricks, Henry T. Ginsburg, and Clarence Reynolds of Denver.

Contestants for the scholarship included Doris Churchill of St. Paul, Minn.; Ramona Gerhardt of Minneapolis; Marjorie Long, South Hadley, Mass.; James Sykes of Phila-

Frank C. Butcher to Head Music Department Hill School

Frank C. Butcher, Mus. B., F.R.C.O., formerly assistant organist of Canterbury Cathedral, England, musical director of Hoosac School, Hoosick, N. Y., where he composed and developed the Boar's Head and Yule Log Pageant (of which a special edition is now in the press), and a well known conductor of choral societies in Pittsfield, Mass., and other cities, recently has been appointed the head of the music department at the Hill School, Pottstown, Pa. Mr. Butcher has earned an enviable reputation as a teacher of music and trainer of boy choirs, and his appointment at this important boys' school therefore will be watched with interest.

Banff Highland Festival Ends

The third annual highland gathering and music festival, held at Banff, Alberta (Canada), ended on the night of September 2. The program of the concluding concert featured Scotch airs for choir and solo, an eightsome reel by the winners of the highland dancing contest and bagpipe numbers by the champion piper of the Canadian Militia, who won the Beatty inter-regimental piping trophy.

Gigli to Sing Curci Song

Among the new songs to be introduced by Gigli on his concert programs this season is a new one, *Notte a Venezia*, by Gennaro Mario Curci, which is to be published by Ricordi. Tito Schipa is also singing several of Mr. Curci's songs.

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THE BERLIOZ MONUMENT, PLACE VENTIMILLE, PARIS,
photographed for the MUSICAL COURIER by Clarence Lucas, who was present at the
unveiling of the statue in October, 1886.

In spite of good advertising, plenty of preparation, the attraction of eminent singers, a large chorus, and the Symphony Orchestra conducted by Pierre Monteux, Berlioz' *Damnation de Faust* failed to draw more than an audience of moderate size into the Pleyel Hall in Paris during the season of 1929.

Berlioz has his admirers, of course. So has Hugo Wolff; so has Gustave Mahler. But none of the three ever has been universally popular like Wagner, Schumann, and Liszt; and none of them ever will be. Berlioz went to his grave without having won the ear of his fellow countrymen. In fact, the failure of his great opera on which he had built such hopes contributed in no small degree to hasten his death. And if he could return to his beloved but indifferent Paris he would be doubly disgusted to find the music of Handel much more frequently played than his own.

How he disliked Handel—that “musician of the stomach!” The gaunt and intense Berlioz certainly was slender beside the portly and complaisant Handel. But Handel had something which Berlioz had not, and it was that particular something which all the sharp, analytical, morbidly imaginative intellect of Berlioz could not supply; for Berlioz had more the mind of a scientist than an artist.

Science advances; art is permanent. We have only to look back far enough to see the truth of that statement. Ancient Egyptian science, for instance, would be absurd today. Chaldean astronomy is sufficient to show how enormously cosmography has advanced during the past three thousand years. The Phoenician skill in navigation is childish to us. Old Roman medicine seems like man-slaughtering. But Greek art is unsurpassable, for art is an antiseptic which prevents decay. It is permanent. And it is this permanent quality of art which makes so many of Handel's melodies and choruses more attractive to the multitude than the brilliant effects of Berlioz' orchestration, which have already been surpassed by Wagner, Strauss, and by a fellow countryman of his, Maurice Ravel. Shorn of their orchestral sonorities and variegated tints the music of Berlioz is often a barbecued feast of empty dishes. Berlioz has not given a melody to France, not one! Think of the tunes and phrases of Bizet, Gounod, Massenet, Saint-Saëns, Lalo, which haunt the ear of the whole musical world. The irregular sequences of notes of

which his phrases are constructed are like extremely plain women who are presentable only in their highly colored and decorative dress.

Yet Berlioz was an innovator. His orchestral effects were startlingly new to the public of his day. Irreverent critics compared his orchestral sounds to moving furniture and squeaking syringes. He was the first virtuoso of the grand orchestra,—the Paganini, the Liszt of his brobdingnagian instrument. His book on Orchestration was the first and greatest of the many modern textbooks on the subject. Wagner, Dvorak, Strauss, Ravel, came after Berlioz and profited immensely from the study of his works. He could not prevent others from stealing his thunder. That was the penalty he paid for being more of a scientist than an artist. Berlioz was a profound admirer of Gluck, Beethoven, and Weber. But he

(Continued on page 25)

The Demand for Dunning Teachers Cannot Be Supplied—Why?

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ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Tex. 606 Broadway, Chicago, Ill.	IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Nola, Season Tulsa, Summer, Paris, France.	ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.
ELIZETTE REED BARLOW, 2742 Herschell St., Jacksonville, Fla. June—Jacksonville. Classes, Indianapolis, Ind., Atlanta, Ga., Asheville, N. C.	GLADYS MARSALIS GLENN, 1217 Bowie Street, Amarillo, Tex. Classes June 3rd, Amarillo; July 22nd. Colorado Springs, Colo.	VIRGINIA RYAN, 1070 Madison Avenue, New York City.
CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich. Normal Class July 8th.	FLORENCE ELIZABETH GRASLE, Michigan State Institute of Music, Lansing, Mich.	STELLA H. SEYMOUR, 1419 So. St. Mary's St., San Antonio, Tex.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.	HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, O. 6010 Belmont Ave., Dallas, Tex.; 1422 Battery Street, Little Rock, Ark.	GERTRUDIE THOMPSON, 506 W. Coal Ave., Albuquerque, N. Mex. Normal Class June 4th.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	MRS. KATE DEL MARDEN, 61 North 16th Street, Portland, Ore.	ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, Calif.
ADDA EDDY, 3511 Cornell Place, Cincinnati, Ohio. Wichita, Kans. Aug. Minneapolis, Minn., Sept.	MRS. WESLEY PORTER MASON, 10250 S. Wood St., Chicago, Ill. College of Music and Arts, Dallas, Tex.	MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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IMPRESSIONS OF INTERLOCHEN

The National High School Orchestra Camp—
An Unusual Enterprise

BY EDGAR STILLMAN KELLEY

It is said that when the Shah of Persia was entertained by the Parisian court, a grand ball was given in his honor. Curiously enough his Majesty was puzzled by the fact that the members in high social circles took part in the terpsichorean activities. Said he, "I see you yourselves dance! Why, in our country we have all that done for us by our servants."

There is at present a growing tendency to have our music made for us by machinery or sung and performed by artists whose efforts are embalmed in records, or broadcast over the land, to such an extent that there is little incentive for the average music lover to become also a music maker.

To such an extent has our musical labor-saving machinery eased up the obligations of the none too eager amateur student, that many have given up all idea of practicing and have encouraged their parents to desert that old household friend, the piano, for the radio or the phonograph.

But better times are surely coming. We all have within us the desire to help create or reproduce some work of art, and those who are chiefly interested in music will not only prefer to hear their favorite works at first hand, but will always especially enjoy the pleasure of participating in solo, choral or orchestral performance.

Indeed it is my firm conviction that the radio, aided by the phonograph, will bring to life a new musical era following this transition period of stimulation being brought about by the invasion of Beethoven and his fellows into the very homes of the musically untutored.

A recent visit to the unique National High School Orchestra Camp at Interlochen, Mich., afforded me the opportunity of observing the spirit of these representative junior musical executants of our country, and it was truly gratifying to witness the heart-felt enthusiasm for the masterpieces of Beethoven and Tchaikovsky—an enthusiasm for these symphonic giants surely at least as great or as enduring as that which they would have expressed for Lindbergh or the Graf Zeppelin.

On witnessing the work under Joseph Maddy and his assistant conductors and teachers in the beautiful sylvan symphonic laboratory, one is impressed with the great value of this remarkable undertaking.

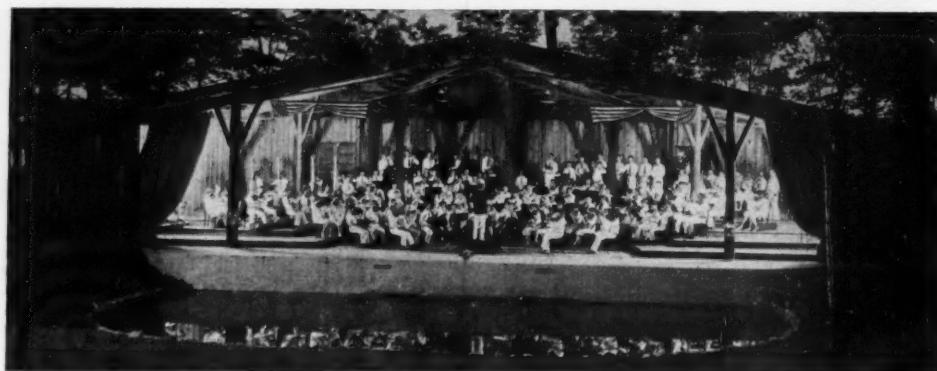
It is indeed a joy to note the eagerness with which these incipient artists attack the difficulties of standard compositions and their whole-hearted willingness to work till the wrinkles of inaccuracy are ironed out and smoothed into approximate artistic perfection.

This orchestra of 209, drawn from nearly all the States of the Union, indicate that a far greater number of executants are being inspired by this movement, as they are drawn from the fortunate competitors of contests held all over the country.

Not only is this experience of great value to the youthful executive musicians of our country, but also to our rising composers who here find a worthy medium for the expression of their orchestral ideas. Indeed this splendid undertaking may prove to be of equal importance to the creation as well as the performing artists.

One of the unusual features of this great enterprise is the system of "sectional rehearsals" which supplement the preliminary "reading through" of a given program. After the weeding out of the most obvious errors, and after Mr. Maddy has imparted his ideas concerning phrasing for the violins, fingering for the clarinets or oboes, or the proper degrees of dynamics for this or that group, the various bodies assemble at a later hour in their respective study sheds for more exact scrutiny of the knotty points and problems. The visitor in his walk

through the well wooded park will hear the strains of Tchaikovsky's F minor symphony in unworded juxtaposition. The opening fanfare from the trumpet shed may undergo a pruning, while in the house of the second violins the curious figures of the main theme are being polished. Again, while the violas are struggling with the difficulties of the passages from the finale in their abode, not far distant in the home of the trombones we hear those chromatic harmonies peculiar to the great Russian. Be



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it remarked that each group is under the care and guidance of a competent specialist, usually a member of some of our great symphony orchestras,—so that, in addition to experience gained in these rehearsals, the student obtains private instruction upon his special instrument.

Another important phase of instruction is Mr. Bakaleinikoff's class in conducting. An interesting sight is presented when, during Mr. Maddy's regular rehearsals, some forty of these students stand in the auditorium, beating time and imitating carefully each

With such a large body of instrumentalists, where each group of wind-flutes, clarinets, oboes, bassoons, horns, etc., contains from ten to fifteen students, there is ample opportunity to try over not only string quartets, quintets, etc., but also those compositions involving less familiar and also less available combinations of wind and string. Hence it is a great satisfaction to find these dear young people, upon their own initiative, studying all sorts of chamber works. In different parts of the grounds one hears Beethoven's F major quartet, op. 18, and

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To all new students beginning work with Maestro Papalardo not later than October 15th, 1929, and to all old pupils who continue their studies during the season 1929-30, possessing sufficient vocal talent, musical ability and personality to warrant a professional career, opportunity will be given to compete for two

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The judges who will hear contestants in May, 1930, and who will award one scholarship for soprano and one for mezzo-soprano, will include a music critic, a vocal teacher and a conductor. Maestro Papalardo will accompany his pupils at the piano and will have nothing to do with the selection of the winners, the decision of the judges being final. The awards will go to the two singers who in the judges' opinion are most apt to win success on the concert or operatic stage and who exhibit the greatest individual talent and artistic proficiency.

The summer study thus offered free to the two winners will include complete preparation of their programs for public recital in New York City, Fall of 1930, together with the study of operatic roles. A two-room, kitchenette and bath apartment at the Papalardo Music Colony will be placed at the disposal of the two young singers. Full enjoyment of vacation possibilities at the Centreport Colony will be theirs from June to September. Bathing, boating, fishing, hiking, tennis—on the private court—and other summer sports will add to their pleasure during leisure hours.

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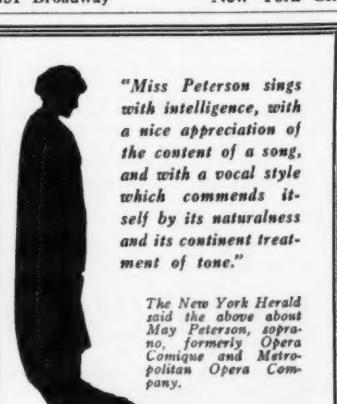
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from another direction the A major quartet from the same opus number. Again one is regaled with Beethoven's septet, and farther off one hears one of the modern works.

At the church service Sunday morning I heard (by chance for the first time in my life) Beethoven's Trio for two oboes and English horn,—very tastefully performed by three youths of undoubted talent. These church services by the way are of a nature that appeal to hearers of all creeds and the chief medium of communication is music, so universal in its spiritual as well as emotional appeal.

The day I attended, we were given a most interesting address upon the music of India by Prof. Morse, a native of Calcutta, and in the evening I had occasion to observe that the enthusiasm of the faculty prompted them to enjoy their leisure hour in performing themselves standard works such as Mendelssohn's Scotch Symphony, Schubert's Romantic Overture, op. 34, and the like.

Among the crowds that attend the excellent concerts given by these youthful performers at the High School Orchestra Camp are many who inquire how it has been possible to carry out such an ideal project. Were the question put to the genial manager, Mr. Minnema, or the stern mentor, Mr. Giddings, the reply would probably be as follows: "Whenever an apparently unsurmountable obstacle is presented to Mr. Maddy, the versatile organizer always meets it with a smile of such imperturbable optimism that the difficulties seem to vanish."

Cleveland Institute Scholarship
Winners

CLEVELAND, O.—Four young Cleveland musicians, students at the Cleveland Institute of Music, have won scholarships from the Juilliard Foundation which will give them each a year's study at the Institute. The students are: Homer Schmitt and



HOMER SCHMITT,
violin student of Andre de Ribaupierre
of the Cleveland Institute of Music, who
is one of the four winners of scholarships
from the Juilliard Foundation. (Photo
by Clifford.)

Dorothy Smith, students of violin under Andre de Ribaupierre, who has left the Institute to return to his native Switzerland, and Sylvia Davis and Margaret Roenfeldt, students of piano with Beryl Rubinstein, dean of the faculty and head of the piano department of the Institute, and an artist of note.

The Juilliard Extension Scholarships have been made possible through the \$15,000,000 fund left by the late Augustus D. Juilliard "to provide education for deserving American students of music." Students all over the country are enabled through this large bequest to study music in an accredited school in their own city without going to New York. The fund also provides for a graduate school where students may take graduate work after they have completed their regular courses.

The four Cleveland students who won the scholarships for this year were heard in their competitions by Olga Samaroff, and were selected above all others entering the contest for scholarships at the Cleveland Institute of Music. E. E. M.

Thomas Scores with Mana-Zucca
Songs

John Charles Thomas, baritone, gave a Mana-Zucca program, with the composer, at the piano, at the Palace Theater on August 19. A capacity audience accorded them a tremendous ovation, and the artists literally "stopped the show" and were recalled innumerable times. Mana-Zucca was the recipient of many floral pieces. Mr. Thomas was in his best voice and happy mood. Among the songs he sang were Rachem, I Shall Know, Nichavo, De Heabenly Choir, and I Love Life.

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September 3rd

Owing to the great success of Mr. Proschowski's summer Master Class this year in Kansas City, he has been engaged for a six weeks' class next summer, nearly all of which time has already been booked by Walter Fritschy (Western Manager for Mr. Proschowski), 225 Bryant Bldg., Kansas City, Mo.

Mrs. Christian R. Holmes Entertains

A brilliant gathering of musicians, orchestra conductors, journalists and prominent music patrons made up the guest list at a luncheon given recently in Los Angeles, Cal., by Mrs. Christian R. Holmes of New York City, first vice-president of the National Music League, who is spending the late summer in southern California.

Mrs. Holmes, known throughout the land wherever music is appreciated for her generous patronage of the arts, arranged her party in compliment to Dorma Lee, contralto of the National Music League, now on a Pacific Coast concert tour, and Lajos Shuk, cellist, sponsored by the League, who is filling a summer's engagement in the sound movie studios in Hollywood.

Among those present to meet the guests of honor were Alfred Hertz, director of the San Francisco Symphony Orchestra; Eugene Goossens, director of the Hollywood Bowl Symphony; Mrs. J. B. Smith, president of Pro-Musica; Mrs. Abbie Norton Jamison, president of the California Federation of Music Clubs; Mrs. Leland Irish, general director of the Hollywood Bowl; Merl Armitage, manager; Arthur Alexander; Mrs. H. E. Denton, president of the Arizona Federation of Women's Clubs; Andreas Segurola, and a number of music editors of the Pacific Coast.

Following the luncheon, Mrs. Holmes told of the nation-wide work of the National Music League in promoting music appreciation and interest, and urged the organization of a western branch of the League, in view of the great activity of California people in patronizing fine musical performances.

For the joint recital in Los Angeles of Miss Lee and Mr. Shuk, which followed a few evenings later, the clubhouse of the California Art Club, beautiful in architecture and with its walls adorned with paintings, was given the musicians. Many music lovers were present, including musical directors of the great moving picture companies, beside orchestra conductors and distinguished music patrons.

As a result of their recital both Miss Lee and Mr. Shuk were booked for several concerts for the next season. Ramona Little, western representative of the National Music League, made the arrangements for this tour of Miss Lee, and also for Mr. Shuk's engagements. Their joint recitals included a number along the coast of southern California.

Summer Activities of Samoiloff

Lazar S. Samoiloff left New York the end of May for Los Angeles, where he made arrangements for L. E. Behymer, well known Pacific Coast manager, to represent him. Mr. Samoiloff writes that he has established connections with the movie and talkie studios of Hollywood so that when students are ready to appear they may be assured of hearings and engagements.

After leaving Los Angeles, Mr. Samoiloff went to Denver, Col., where, at the Lamont School, he gave from fifty-five to sixty lessons weekly. Following a very successful recital by these Denver pupils, Mr. Samoiloff moved on to Portland, Ore., and taught there for eleven hours daily under the able representation of Mr. and Mrs. S. Vann, local teachers of voice. His Portland classes were so successful that it was necessary for him to prolong his stay in that city for one week longer than originally arranged for, thus cutting down his time in Seattle, Wash. In Seattle Mr. Samoiloff gave a lecture before a capacity audience. He also held voice trials, and then had to speed back to Portland to complete his classes there. Mr. Samoiloff went by auto from Portland to San Francisco, and then by airplane to Los Angeles to open his classes there for the coming year.

Mr. Samoiloff has taught in New York for twenty-two years and has a large following in the metropolis. He now plans to spend the coming year in Los Angeles in order to place his pupils in talkies and secure other engagements for them. Twelve of his students from the Middle West have followed him to Los Angeles, and he reports that almost all of his teaching time is now taken. At his new studios he will have classes in dramatic art, coaching, languages, opera and so on. The Los Angeles studios open on September 9.

Kibansky Reopening New York Studio

After having spent several weeks in St. Jean de Luz, Sergei Kibansky toured through Spain and then sailed for New York

on August 17 to reopen his studio in the metropolis. Tilly de Garmo, a Kibansky artist, has been engaged to sing at the festival performances in Barcelona in November. Laurita Melchior, who also studied with this pedagogue, will sing Wagnerian opera roles there.

Mr. Kibansky has been invited to hold master classes in London next season.

Maria Koussevitzky Records American Songs in Poland

Maria Koussevitzky, who is spending her vacation in Poland, presented an all-American program of songs when she appeared with the Warsaw Philharmonic Orchestra on Independence Day. So well received was she that the Polish Talking Machine Company invited her to make records of the songs which she programmed.

Since then Mme. Koussevitzky has appeared in three concerts with the Warsaw Philharmonic and also in recital for the Polish Radio Company, always eliciting the greatest enthusiasm from her listeners. Critics praised her beautiful voice, fine training and musical taste.

Mme. Koussevitzky's summer visits to Warsaw and the musical opportunity they offer are greatly appreciated by both public and press there, where she already is well known. Before coming to America to make her home here, Mme. Koussevitzky had appeared many times as guest artist with the Warsaw Opera under Emil Mlynarski, the new conductor of the Philadelphia Grand Opera Company, and had also made concert appearances under Serge Koussevitzky, Willem Mengelberg and Ossip Gabrilowitsch.

She will return to America on the S. S. Karlsruhe on September 9.

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Verdi's Masked Ball Brings Ravinia Opera Season to a Brilliant Close

This Year Believed to Be the Most Successful Artistically and Perhaps Financially in History of the Theater in the Woods—Final Week Offers Repetition of Operatic Favorites—A Tribute to Louis Eckstein.

TALES OF HOFFMAN, AUGUST 25

RAVINA.—The last week of Ravinia brought no additions to the repertory, with the exception of the Tales of Hoffman, given for the first time on Sunday night. Offenbach's fantastic opera brought forth Mario Chamlee in the title role of the poet Hoffman, which he sang with great beauty of tone and acted with elegance and understanding. The first honors of the performance were justly reserved for Chamlee, who this season has accomplished big things in every role entrusted to his diligent care. Chamlee, who a few years ago rode to fame mostly through the beauty of his voice, has retained that gorgeous organ, to which he has added an impeccable diction, and his phrasing might well be taken as a model. He now modulates his tone so that every desire of the composer is well expressed.

Florence Macbeth was cast as Olympia and Antonia. In both roles she scored heavily. Ina Bourskaya looked good in the travesty of Niclause and she sang the music allotted to the part with marked ability and richness of tone. Gladys Swarthout may well be ranked among the most beautiful women who have ever graced the operatic stage. Her Giulietta was regal to the eye and in some respects she recalled Lina Cavalieri in the role. The role of Giulietta is written for a lyric soprano, and Miss Swarthout's principal assets are her low tones. The role is too high for her; nevertheless she did what is asked of an interpreter of the part, with good taste. Giuseppe Danise was a well voiced Dappertutto. Leon Rothier made his usual hit in the dual roles of Dr. Miracle and Coppelius. Desire Frerere was Spalanzani.

Others in the cast were D'Angelo, Cehovsky and Paltrinieri. Hasselmans was at the conductor's desk, from where he directed a performance entirely to his credit and to the enjoyment of the listeners.

LA CAMPANA SOMMERSA, AUGUST 26

One of the outstanding novelties of the present season, La Campana Sommersa, was brought forth again on Monday night, with exactly the same cast as was heard in it on the occasion of its initial performance. Elisabeth Rethberg shone anew as Rautendelein, while Giovanni Martinelli repeated his masterly interpretation of Heinrich.

LOUISE, AUGUST 27

Charpentier's Louise, a work which seems very popular at Ravinia ever since its introduction into the repertory, was offered for

the last time this season on August 27 with Yvonne Gall singing the title role. Her vis-a-vis was Edward Johnson, who sang the role of Julian with his usual artistry. Julia Claussen and Leon Rothier were cast as the parents of Louise. Hasselmans conducted.

LA BOHEME, AUGUST 28

La Boheme was given again with Mme. Bori cast as Mimi and Giovanni Martinelli as Rodolfo.

FEDORA, AUGUST 29

Giordano's dramatic opera, Fedora, was presented with Mme. Gall in the title role and Edward Johnson as Count Loris. Giuseppe Danise sang the part of De Sirex and Leon Rothier was Cirillo.

DOUBLE BILL, AUGUST 30

The double bill of Pagliacci and Cavalleria Rusticana was presented with Elisabeth Rethberg appearing as Nedda in the former opera and Santuzza in the latter. In Pagliacci, Martinelli was opposite Mme. Rethberg as Canio, while Danise was Tonio. George Cehovsky was Silvio and Giordano Paltrinieri, Beppe.

In Cavalleria Rusticana, Chamlee was Mme. Rethberg's vis-a-vis, singing the role of Turiddu. Mario Basilio was cast as Alfio; Gladys Swarthout as Lola and Anna Correnti as Mama Lucia. Gennaro Papi conducted both operas.

LA RONDINE, AUGUST 31

La Rondine, which has been one of the most popular of the season's new works, was the operatic offering given the Saturday night habitués. Mme. Bori appeared once again as Magda, a role in which she has won an enormous success. Edward Johnson was Ruggero, and the balance of the cast was the same as that heard on previous occasions.

MAROUF, SEPTEMBER 1

Marouf was presented, with the cast which has made this ultra-modern opera one of the outstanding successes of two seasons. Mario Chamlee had the title role again and Yvonne Gall was the Princess.

MASKED BALL, SEPTEMBER 2

The eighteenth season of Ravinia was brought to a brilliant close in Labor Day, with a festive performance of Verdi's Masked Ball, which has been a favorite in these surroundings since it was introduced into the repertory in 1925. Mme. Rethberg was heard as Amelia, while Giovanni Martinelli sang the role of Richard and Danise was Renato. Florence Macbeth reappeared as the page.

Now that the Ravinia season has come to a happy close, let it be said that this summer was probably the most successful artistically and perhaps financially since the beginning of opera at the Theater in the Woods. To Louis Eckstein must be given the headlines, even though this clever operatic impresario dislikes the spotlight. It is he more than anybody else who is responsible for the success of Ravinia, which is to Louis Eckstein a hobby—a passion. He not only spends money lavishly on that enterprise, but he now devotes all his time to it, working assiduously from morn till night; and it is said that this season he has not missed a single performance or concert. That in itself shows the devotion of the manager for his pet, the Ravinia Opera Company.

Then, words of praise are here expressed to all the artists who compose that excellent company. No names are mentioned as it would be an injustice to give a few and omit others. All the singers are therefore congratulated on their excellent work. The conductors, the stage manager, the chorus, the orchestra, the stage hands, the electricians, wardrobe mistress, the prompter, have all done their work most satisfactorily, and often gloriously. The heavy wooden doors of Ravinia will now be closed until next June, but the 1929 season will live in memory as a criterion of a standard hard to surpass by any other company, and we wish nothing better to Mr. Eckstein and his associates than to hope that next season will be of the same standard of excellence as the one on which the curtain has just fallen.

Long live Ravinia! It has become an American institution, and has reached the position of one of the world's most important opera houses.

RENE DEVRIES.

ANTON WITEK,

formerly concertmaster of the Boston Symphony Orchestra, who, with his wife, Alma Rosengren-Witek, also a violinist, has returned to America after holding positions as concertmaster with the Berlin Philharmonic and the Frankfurt Orchestras. The Witeks will remain in this country indefinitely and have opened studios in Boston and New York. They recently recorded Bach's Concerto in D Minor for two violins for the British Columbia Company.



WILLEM VAN HOOGSTRATEN, who completed his eighth consecutive season at the Stadium, New York, on July 29, and the following day sailed to bring his daughter, Eleanor, home to school. Mr. Van Hoogstraten will return to this country on October 5 for his season with the Portland (Ore.) Symphony Orchestra. (Photo by Cosmo News).

Stadium Concerts End Impressively

"Most Popular Numbers of the Summer," Decided By Vote, Offered on Final Program—Van Hoogstraten, Receiving Ovation, Makes Brief Speech—Week Begins With Appearance of Gershwin as Conductor and Soloist

AUGUST 26

One of the largest audiences of the season attended the Stadium concert of Monday evening, August 26, to greet George Gershwin, scheduled to play the piano part of his best known work, Rhapsody in Blue, and to make his first appearance as a conductor, wielding the baton for his *An American in Paris*.

Gershwin is very popular with his Broadway following, so there was a record gathering on hand to make the occasion memorable. When Mr. Van Hoogstraten made his appearance to conduct the opening number, the Weber Freischütz overture, every seat and almost every foot of standing room was occupied. The audience listened politely to the overture but reserved its enthusiasm for the young American composer, who was tendered an ovation as he tripped down the stairs of the stage and made his way to the piano. A flash-light was taken.

The Rhapsody in Blue is too well known to need comment at this time, except to say that the orchestra played it well and the audience enjoyed it immensely. It is a bizarre piece of work, but has a certain haunting something that lingers. Following this Mr. Van Hoogstraten gave three Hungarian Dances by Brahms, which went so well that one had to be repeated.

Mr. Gershwin made a creditable impression in conducting his *An American in Paris*, which proved amusing in parts to the audience, with its mingling of the maxixe, taxi horns and fragments of American jazz.

It is said this was the first time Mr. Gershwin had conducted either an orchestra or band.

He did well and the audience awarded him another cordial reception. The concluding number, impressively played, was the D minor symphony of Cesar Franck.

AUGUST 27

Rain necessitated the holding of the concert in the Great Hall, for the fourth time this summer. The concert was opened by Beethoven's Leonora No. III Overture; other familiar numbers were Moszkowski's Perpetuum Mobile, Finlandia by Sibelius and Tchaikovsky's Fifth Symphony. A novelty was music from the opera, *Notre Dame*, by the Austrian composer, Franz Schmidt, who won the Austrian zone prize in last year's international Schubert contest. It proved to be good solid music, excellently orchestrated and pleasingly melodic.

AUGUST 28

Wednesday's program contained but two numbers, the Schumann symphony in D minor, No. 4, and Rimsky-Korsakoff's Scheherazade suite. The first one represented the only Schumann work to be presented at the Stadium this season, and its ingratiating themes, romanticism and buoyant rhythmic

effects, such as Schumann reveled in, made one regret the present day tendency to neglect this master of absolute music. Our age has yet to produce anything like a Schumann. Rimsky-Korsakoff's splendid orchestral effects gave the customary pleasure to a large audience.

AUGUST 29

The final concert of the 1929 season was attended by about 12,000 people, who signified their approval of three works which a popular vote of some 30,000 Stadium patrons had placed on the program as the most popular offerings of the summer. They were, Tchaikovsky's Pathetic and Beethoven's Fifth symphonies, with Wagner's Meistersinger Prelude in between. At the end of the concert there was a farewell demonstration for Mr. Van Hoogstraten and the orchestra. The conductor made a brief speech, in which he thanked the players for their cooperation, and led the audience in applauding them. Cordial au revoirs were heard for Mr. Van Hoogstraten, who sailed on August 31 for a short visit to Germany and Holland. He returns in October to resume his leadership of the Portland (Ore.) Symphony Orchestra.

A Daughter to Josephine Forsyth

Mr. and Mrs. Philip A. Myers announce the birth of a daughter on August 25. In private life Mrs. Myers is Josephine Forsyth, well-known concert singer and composer. Her setting to *The Lord's Prayer*, dedicated to her husband and sung on the occasion of their wedding last year, was recently published by Schirmer's.

Eva Whitford Lovette Married

Eva Whitford Lovette, well-known singer and teacher of Washington, D. C., was married August 21 to Charles Copps Lowe. Upon her return from a short wedding trip to Canada, the bride reopened her studio on September 5.

News Flashes

Organists Convene in Canada

(Special telegram to the Musical Courier)

Toronto, Canada, August 31.—The joint convention of the Canadian College of Organists and the National Association of Organists found 300 in attendance. A week full of organ recitals, lunches, sightseeing trip, and final banquet made it very interesting and successful. Prize organ compositions by Zoltan Kurthy and Walter E. Howe were performed; Ernest Skinner talked on the organ builders' art, and Dr. Herbert Fricker on Choral Conducting; recitals were given by Whitehead, Crawford, Robb, of Canada, and Pearson, White, Allen and Charlotte Mathewson Lockwood, of the United States. Goldman's Band was a feature, also the grand choral concert, 2,000 singers, under Dr. Fricker, in the Coliseum Building, Exhibition grounds. Edward Murch, boy soprano of Grace Church, New York, was a notable attraction of the closing banquet. Officers elected for 1929-1930 were Harold Vincent Milligan, president; H. W. Hawke, treasurer; Willard I. Nevins, secretary; Herbert S. Sammons, chairman of executive committee.

(Signed) R.

Orloff Scores in Scheveningen

(Special cable to the Musical Courier)

Scheveningen, Holland, September 2.—Orloff scored tremendous success here. Obliged to give two encores after Rachmaninoff concert, Abendroth of Cologne conducting.

(Signed) L.

Magda Tagliafero Wins Debut Ovation

(Special cable to the Musical Courier)

Vienna, September 3.—Magda Tagliafero, distinguished Brazilian pianist, made a tremendous success at her central European debut at the Salzburg Festival concert of the Vienna Philharmonic, under Kappertsbusch, with a brilliant rendition of De Falla's *Jardins de Espagne*. She received an ovation and many recalls and was immediately engaged to play the same piece with the Prague Philharmonic and on tour.

(Signed) Bechert.

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NEW YORK SEPTEMBER 7, 1929 No. 2578

At the recent Anglo-American Music Conference (in Lausanne, Switzerland) everything was discussed except the question of the mutual scrapping of jazz.

Now that the European musical festivals are over, and the visitors gone, the real musical life across seas can go back to its regular peaceful even if less profitable ways.

The Pathfinder (Washington, D. C.) says, "England's theatrical critics seem to have a lot of fun upsetting George Bernard Shaw's new play, *The Apple Cart*."

A local journal suggests that practical notation is the ability to turn musical notes into bank notes. Students should scan future issues of the MUSICAL COURIER for ways and means.

Germany continues to honor Mahler and Bruckner, the eighth symphony by the latter, and the fourth symphony by the former, being on early season programs of the famous annual Gürzenich concerts in Cologne.

There is often discussion among artists as to whether brains are preferable to money. Certainly brains are preferable. But according to present day belief, in order to convince the world that you have brains you must first make money.

At a recent musical instrument convention in Chicago there was shown a small electric magnet which, placed on a harp, saxophone, violin and other instrument, is supposed to increase the volume of tone five fold. Thus in an orchestra one violin, viola or cello would do the work of five. It may reassure orchestral musicians to hear that the nefarious little instrument is not yet perfected, and they can indulge in the hope that it never will be.

Beethoven's Fifth and Tschaikowsky's Pathetic Symphonies still remain the most popular works of that type, at least among some 30,000 Stadium visitors whose vote selected them for performance at this season's final concert on August 29. Beethoven's *Eroica* and *Seventh*, Cesar Franck's *D minor*, Schubert's *Unfinished*, Tschaikowsky's *Fourth*, and Brahms' *First* and *Fourth* symphonies were also high in the voting. Wagner's *Meistersinger* Prelude led the overtures, with the *Leonore No. III* (Beethoven), the *1812* (Tschaikowsky) and the

Tannhäuser (Wagner) next, in the order named. Wagner led in the voting, at least twice as many of his compositions being listed than those of any other composer.

An American visitor just returned from the Welsh Eisteddfod at Liverpool, England, says that the only word he thought he understood during the singing was "blbbglldcgwhhdfl" but that when it was repeated, he discovered that it was not "blbbglldcgwhhdfl."

The new musical season of 1929-30 now is officially opened, even though autumn concerts have not yet commenced. It will be a busy season and let the sincere hope be expressed herewith that it may also be an important season in the musical art, preserving its best examples, and adding to them—if possible.

The Austrian Government has just granted a subvention of 6,000,000 shillings to the Vienna Opera and the National (Burg) Theater, for the season 1929-30. The American Government grants not one cent for musical subsidization, but splurges hundreds of million dollars in its effort to enforce what President Hoover calls the "noble experiment" of Prohibition.

According to the press, the passengers of the Graf Zeppelin describe their globe circling trip as "a twenty-one day thrill." The only fly in the ointment was the fact that young William B. Leeds took along his phonograph and enlivened his days with American jazz, much to the disgust of his fellow voyagers. Perhaps, being in such a favorable position for it, they were listening for the music of the spheres.

Music hath charms—to pacify the criminal and, if properly applied, to prevent such outbreaks as recently occurred among the prisoners at Auburn and Dannemora. So says Moissaye Boguslawski, distinguished pianist and teacher at the Chicago Musical College; and so he recently wrote Governor Roosevelt of New York. ". . . fill prisons with music, with lovely song," says he. "Prisoners are human. They respond to music. They are spiritually lifted, inspired, enthralled—just the same as an audience at a Philharmonic-Symphony concert in Carnegie Hall. . . . I have treated the insane with music. If the insane can be concertized into a tranquil, sweet mood, why not Sing Sing's inmates? The most depraved convict will be humanized by melody." The idea is fraught with possibilities and has engaged the attention of eminent psychologists and criminologists; it should be given an extensive trial. Possibly music possesses the same therapeutic value as a crime preventive. Education and religion have undoubtedly diminished the world's crime, by their appeal to reason and conscience; why not music, good music, with its appeal to the finer sensibilities and emotions?

Sir Hamilton Harty, well known English musician, addressed the Incorporated Association of Organists not long ago, at their Hull (England) convention, and said among other things, that we are living in a machine age of music and of "gangs of jazz barbarians" and their "filthy desecration of classical music." Sir Hamilton also declared that our line of great composers seems to have come to an end, and that so long as we continue to cultivate feverish haste in our lives, and to bow down to a reign of discord, ugliness, and noise, we shall look in vain for the coming of a really great composer. Sir Hamilton's assertions fall familiarly upon the ear because they repeat what has been said over and over again during the past dozen years by many other serious musical thinkers. Their arguments no doubt are correct, but also they are futile. Enthusiasms, manias, processes, and movements that grip the peoples of all the world at the same time, cannot be eliminated by mere talk even if it is the severest kind of condemnation. Time and evolution usually effect the salutary change. As long as millions of persons continue to enjoy jazz, they cannot be talked out of it and they pay no attention to the protests of the groups of sullen and angry musicians who gather together and launch verbal attacks against the thing they are powerless to eliminate or to combat with even a fair degree of success. To be quite fair to jazz, it must be said that on the whole it has improved with the passing of the years. The best examples of jazz are not unbearable to some of our leading musicians, and they have by no means given up the effort to utilize certain jazz rhythms, colorings, and orchestrations in their own compositions. For one thing, jazz has outlasted much of the modernistic serious output in music.

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Kind Words

On occasions, unfortunately all too rare, the readers of the Musical Courier send in a word of encouragement.

It is really surprising what a "silent" sort of employment the editing of a paper is. The only time when one can depend upon "hearing" anything from anybody is when something is printed which gives offence. It does, however, sometimes happen that some Musical Courier readers will like what we have to say sufficiently to let us get an echo of their gratification. This has happened a few times recently with regard to reviews that have appeared in these columns.

The reviewing of music is not an easy task. In the first place, the amount of music that is received at the reviewer's desk is large. In the second place, the quality of much of this music is so excellent that one hates to pass it over with a mere mention. In the third place, one is restricted to some extent by the presumable number of readers who will be interested in any particular composition. If, for instance, the composition is for very small children or, contrariwise, of the ultra-futuristic variety, or, let us say, of virtuoso difficulty, one wonders how many readers will be actually interested. Probably the greatest number are interested in music that is, so to speak, half way between these extremes. Music that can be played or sung by the average musician and music lover.

Yet these are the very things that it is most difficult to speak about. Their features are generally like their difficulty, "just about average." They are like the thousands and thousands of pieces sometimes spoken of as drawing room music that have been coming down to us for an indefinite number of years. They are just the sort of things that our ancestors used to play on spinet, harpsichord and lute, and they are for the most part musically very bad indeed.

However, one has no right to judge music of this sort musically. The whole question is: Does it supply a demand? and the answer is: It most certainly does. A further question might be: Has the composer succeeded in doing what he set out to do? and the answer is: He most certainly has, and undoubtedly composer and music lover get together on the strength of such music far more frequently and intimately than they ever do with the very little things or with the very big things—the average mind lacks subtlety.

But, speaking of the composers themselves, some of them have, as already said, had the courtesy to write in to us that our reviews have inspired them to further effort.

It is good and welcome to know that the Musical Courier reviews encourage the sale of the printed music, and reports show that they frequently do, but is it not even better to know that the review is of a sort which is felt by the composer to encourage further effort?

Certainly it is far more difficult for the reviewer to say something that will reach the heart of a composer than it is to say something that will reach the mind of a prospective purchaser, for it is a far simpler thing to buy or order a piece of music than it is to develop the impulse and inspiration which causes the effort—which is considerable—of musical composition.

The fact is that though the reviewer's desk is reached by a great deal of good music, it is not any too often that it is reached by something that strikes one as being superlative in the sense of being out of the ordinary. Sometimes the first glance at a piece of music or instruction book fills one with delight. One realizes instantly that here is a bit of real inspiration, not, perhaps, better than others, but so different as to be outstanding.

Such music is inspiring to the reviewer to whom it is a real pleasure to put into print such adequate appreciation as sometimes meets with a response from the composer in the shape of kind words.

And kind words are always welcome!

Variations

By the Editor-in-Chief

Saratoga, N. Y., September 1.

As we reach the threshold of a new season, reflections crowd in upon the serious musical thinker, some philosophical, some fearsome. Also, some optimistic.

Optimistically speaking—and optimism has become a typical American habit—one feels that in spite of all the persistent cry about the degeneracy, selfishness, and commercialism of our day, it must be admitted that never before have the arts received such liberal public patronage as they do in this second quarter of the twentieth century. No other age has known so many concerts, operas, artists, museums, galleries, theatres, plays, and books. At no other time in the world's history was the social standing of the artist so high or his pay so princely. Fame is no longer purely a posthumous reward; and better still, in this generation fame nearly always means money.

Genius, and even talent, is exploited in a measure undreamed of by the people of yesteryear. The pathos is past of artistic "flowers born to blush unseen." Provided the blush is of a more radiant tint than the average, a "discoverer" is lurking in the person of every manager, newspaper reporter, and society woman. There is no longer any excuse for writing immortal plays by the light of a tallow candle, or for fashioning matchless sculpturings in mud or butter, that would look better in Carrara marble. The great pianists and painters and singers and novelists and violinists and playwrights and actors, and all the rest of the Olympic folk, are no longer despised mountebanks but more often purse proud capitalists. The poet has not for many a long day been known to write his imperishable verse on the backs of unpaid bills, nor as of yore do the bailiffs force the nimble pianist to speed his feet more than he does his fingers.

Those picturesque but pathetic days are over, and with some self satisfaction and a certain degree of pardonable pride we of the latest seventy-five years or so can complacently regard the roll of merit and read thereon the names of Dumas, Sardou, Hugo, Zola, Liszt, Paderewski, Ysaye, Bernhardt, Puccini, Brahms, Dvorak, Grieg, Richard Strauss, Henry Arthur Jones, Arthur Wing Pinero, Clyde Fitch, Henry Irving, Algernon Swinburne, Lord Tennyson, Robert Schumann, Tschaikowsky, Mascagni, Richard Mansfield, Dickens, Thackeray, Sudermann, Hauptmann, Rachmaninoff, Maeterlinck, Ibsen, d'Annunzio, Rosenthal, Sembrich, Melba, Rostand, de Reszke, Calvé, Patti, Lind, Verestschagin, Meissner, Whistler, Makart, Bonheur, Sir Henry Irving, Anthony Hope, Winston Churchill, Kipling, Duse, Kreisler—such a mountain of names looms up that we must stay our pen in sheer amazement at the proportions of the list.

Where are our neglected Mozarts and Schuberts and Goldsmiths and Schillers and Heines and Homers and Bentivoglios and others of their kind? Where are our starving scholars and our tattered artists of genius? A diligent search of all the garrets in the world would reveal very little more than a commonplace lot of clerks and laborers, male and female, hungry enough, to be sure, but lamentably lacking in divine fire.

Then go to, you grumbling daubers of canvas, scrapers of viols, pounders of pianos, and scribblers of words! Rejoice that you live in this rich, generous universe of ours, and know that if you do not secure part of the spoils the fault lies with nobody but yourself. The world is hungry for genius and pays homage to it in every coin of every realm.

Mrs. Edward A. MacDowell, in a charming letter from her Peterborough, N. H., home, tells Variations: "I have a grand story for you. We have a great many interested visitors, serious in every way, and a good many trippers. Among the latter there was a funny experience last week. When the cabin door was opened, she looked up at the bust of Beethoven and said, 'Isn't that a lovely bust of MacDowell?' Then she looked around and said, 'I should have thought this would have been rather dark for painting.'"

The Cabin referred to is the one where MacDowell worked in quiet solitude and did his dreaming and poetical composing. Nearby are the MacDowell homestead and the bungalows which constitute the artistic Colony of the MacDowell Association. The musician bequeathed his home for the benefit of talented needy creators, and generous patrons have fur-

nished money with which to put up the other buildings and keep the enterprise going.

The most generous patron of all, however, has been the composer's widow, in frail health for many years, who travelled the length and breadth of this land, giving MacDowell lectures and piano recitals, the proceeds of which she contributed to the Colony and its ideal purposes.

The MacDowell Association is doing splendid and valuable work and is worthy of assistance from every musician and music lover able to spare a financial contribution. The president is Ernest Schelling, 863 Park Avenue, New York, and the treasurer is Benjamin Prince, 166 East 73rd Street, New York. Mrs. MacDowell acts as corresponding secretary and may be reached at Peterborough, New Hampshire.

Mozart had an abnormally long left ear. There are many musicians who have two long ears, but they are far from being Mozarts.

A writer of popular songs was robbed last week in his home. To the police captain he said: "The thief left a pile of valuable song manuscripts untouched, but stole a pair of silver sleeve buttons and some of my wife's clothes." The inference is obvious.

Lilian Lauferty, famous under her former pen name of Beatrice Fairfax, is out with a novel, *The Street of Chains* (Harper & Bros.), which traces the racial and other adventures of the American branch of a rich and powerful Jewish family resembling the famous Rothschilds of Europe. The Street of Chains is a euphemistic name for the ancient ghetto where the Gruenturms of the Lauferty novel originated and the main motif of the book concerns itself with the traditions, spiritual heritages, and religious solidarity of the Gruenturm clan, especially in relation to marriage. The struggle between old Jewish beliefs and modern influences of racial freedom is well set forth in a series of personages and experiences whose locale embraces middle class Jewish New York, aristocratic Paris and London, and the blue blood circles of Boston. The one Miss Delavan (the American section of the Gruenturms) is fiercely traditional but winds up in marriage to a Christian; the other Miss Delavan, always striving to break away from the Jewish heritage, finally weds her cousin, one of the European Gruenturms. There is also a lovable and touching old Grandpa, typical of those fine feeling and high minded patriarchs so frequently found among the cultured Hebrews. The Lauferty novel is essentially more a presentation of arguments and events than a climactically developed story, but it is written with insight and sympathy and as a first novel from a pen practised in other literary fields, it shows an appreciable degree of promise. In private life, by the way, Lilian Lauferty is the wife of the Metropolitan Opera basso, James Wolfe, to whom she dedicates her book.

Otto H. Kahn says: "I travel 2,000 miles a year just to spend an evening at Ravinia. I return to New York refreshed by the incomparable beauty of Ravinia opera. Chicagoans are fortunate people to have such an opera. . . ." And Mr. Kahn knows something about opera.

Albert Noelte, eminent instructor and musicologist, is on hand with the attached:

August 30, 1929.

Dear Variations:

I read your recent story about the princess who had the pianist's hand cut off.

For your edification, and that of your readers, I make bold to repeat an anecdote which Richard Strauss told me a few years ago:—

Napoleon, while crossing the Place Royale, in Paris, met a one-armed veteran.

"What ho," said L'Empereur, "how came you by the loss of your arm?"

"At Jena, Your Majesty," quoth the brave veteran, and stroked his fierce mustachio.

Napoleon reached deep into his pocket and presented the brave soldier with a shining goldpiece. The veteran took it and said, "Now what would Your Majesty have given me if I had lost both my arms?"

"The Order of the Legion of Honor," replied Napoleon.

Thereupon the heroic soldier swiftly drew his sword and with one fell blow hacked off his remaining arm.

This ought to cook Mr. J. J. Heyward's goose definitely (the gentleman who wrote to you about your dham-bad and

dhd-easy story), since Richard Strauss is not a mean authority also in the realm of fiction.

With both arms, yours,

ALBERT NOELTE.

The Braunschweig Opera has announced the early premieres of Emborg's *The Golden Secret*, and Scholz's *Don Diego*. Braunschweig is a German city somewhat larger than Troy, N. Y., and not as large as Pittsburgh, Pa. How do they do it, over there?

Stravinsky is reported to be writing another piano concerto, and the faithful Stravinsky imitators are waiting breathlessly to see whether he will make a fresh spurt in a new direction or go yet further back than Bach.

From far off Baku, in Soviet Russia, comes a Vladimir Shavitch postcard, pictured reversely with a group of scantily robed Egyptian dancing girls. Nevertheless I have strong reason to suspect that Shavitch is spending most of his time rehearsing and conducting the symphony orchestra of Baku.

S. I. K. contributes a clipping from the New York Sun of August 27, and adds: "That is the same paper which once headlined a review, 'Cavaradossi's Debut In 'Tosca'':

MILANO, Italy.—Arturo Toscanini, the most distinguished living conductor of grand opera, once told Mezerindino, the Italian sculptor, who made the famous statue depicting Roosevelt addressing the public, that when depressed he found consolation at the piano in playing over and over again, sometimes for the space of an hour, "Castaliva," from the opera "Norma," by Bellini. That selection, admits Toscanini, so completely takes possession of him that it vanquishes the discords of soul and body and engenders a state of mind transcendental in its spiritual composure. No other selection in his limitless repertoire so nullifies the unwelcome mood or soothes like "Castaliva." In his opinion it is the supreme achievement in musical composition.

The Sun should advise Toscanini to try on his piano also that other sweet and lulling aria, "Carolome," from "Rigoletto."

Fortune Gallo came to Saratoga for a day and knowing nothing about race horses bet on one called Fortune's Favorite, because it resembles his name and his career. The animal lost. Then he wagered on another, called Caruso. Again luck was against him. Finally he placed fifty dollars on Sir Quinton, chiefly because the odds were 30 to 1. Triumph followed, and Gallo collected \$1,500. In the evening the San Carlo Opera impresario was discovered at the roulette table, where he garnered a further profit of \$500. On the way to the railroad station for home, Gallo said to his host: "I think I'll come again next week. How long has this been going on?"

A lady—very young, I imagine—writes: "Following your printed injunction in the MUSICAL COURIER, I set about to saturate myself with Huneker's Chopin; in fact, I have just laid down the book in order to thank you. I am drunk today . . . drunk on Chopin, Liszt, Verlaine, Flaubert. I have been reading my good friend, Huneker. That man never fails to inspire me . . . he always makes me close my eyes in ecstasy over his own ecstasy. I completed the first part of the Chopin book . . . leaving the study of the compositions and music for a later day. I am not intelligent enough musically to absorb that yet. I just started the Liszt book. God, what a feast! . . . Huneker intoxicates me. I turned on the radio and listened to snatches of Schubert (Unfinished Symphony), Borodin, Tschaikowsky; meanwhile reading about Chopin. Is that not heaven?"

An aged critic's idea of heaven is something different, but I won't define it for fear of revealing a great secret of the guild.

Some illiterate jackass is writing anonymous letters of abuse to this column, and signs them "Maroie," or "Mareioni," as far as I can decipher the signature.

The latest letter was mailed at Station I, and dated August 26, eleven p. m. The address on the envelope looks like this:

Maroie

Mr. Liebling.

Editor in chief of musical

city-courier co

113 west 57th

If anyone knows the handwriting and will assist me to discover and confront the sender, I would be glad to pay \$100 reward.

LEONARD LIEBLING.

AN UNALTERABLE STANDARD

If we could be transported by some undiscovered magic to the palace of Alcinous, king of the Phoenicians, and hear the song the minstrel sang to Ulysses, we would not understand a word of the narrative or recognize a name in the story of the loves of Ares and Aphrodite. The clothing of the men and women, the shields and arms of the warriors, the seats and brazen vessels, the rugs and golden ornaments, the tall and slender lamps with yellow flames, the amphorae and cratera, would seem almost barbaric in their strange designs and workmanship. The tones of what Homer calls "the loud-sounding lyre" could hardly satisfy ears that know the musical instruments of our times. The only natural and familiar sound we could distinguish amid the babble and the clatter would be the human voice.

The troubadours from southern France brought merriment, romance, and love songs into the drab life of the ignorant inhabitants of Europe who, up to the renaissance, knew little else than chants of the church and the solemn music of the mass. The twanging citterns on which the troubadours accompanied their singing have long since disappeared with the development of the guitar. And few of their tunes have survived the wear and tear of six or seven centuries. Those that remain are now much modified by the tempered scale of later music. A troubadour could with difficulty recognize our modern version of his melodies. But the voices of our singers would sound the same as the voices he heard in the valleys of the Pyrenees when romance and poetry first dawned on the Dark Ages.

The songs the Crusaders sang while they marched like marauders across medieval Europe were frequently profane and vulgar and not at all in harmony with the spirit of the leaders of the expeditions, who sought to drive the infidel from the Holy Land. No publisher would dare to print a translation of some of them. The language was a mixture of debased Latin and early French and Italian. We could not understand a word of it if we heard it. But the voices of the singers would sound the same to us as the voices of a male chorus at any time in the world's history.

Crossing old London bridge four hundred years ago and turning to the left from Fish street to the famous Boar's Head tavern of Shakespeare's plays, we might have heard the roaring voices of some Falstaff or Bardolf with other revellers singing their ribald songs while they drank gallons of sack and played their uncouth pranks. Odd looking men and women they were, with their doublets and hose and bulging petticoats. And their dialect would sound like a foreign language to our ears. The streets were narrow and the buildings mostly of wood, with pointed gables, thatched with straw, and daylight made its way as best it could into the little rooms through unglazed slits in the walls. In the better inns we might hear lutes and virginals, or rebecks and recorders and other obsolete instruments of unrecognizable music. Only the sound of the human voice would make us feel a little at our ease in the England of Dowland, Morley, Lawes, and Purcell.

And if the Dayton Westminster Choir from the middle west of the United States had extended its recent tour as far as Egypt, the desolate and dismantled temples of Karnac by the Upper Nile would have heard the same sound in the voices of the American singers as they echoed when the priests and singing women in ancient days made music to the forgotten Horus, Isis, Mout, and Osiris, with pipes, dull harps, and clattering cymbals of bronze while they sang their hymns and melodies to words forever lost.

The human voice is the only fixed and unalterable

sound the art of music has. It is to the composer what the human form is to the painter and the sculptor. Styles in clothing are always changing, and languages are never permanent. But the human form and the human voice are at least as lasting as the human race and change as slowly. In fact, the voice is less modified by foreign languages than the human form is hidden by the draperies of any kind of clothing.

During the past two hundred years the violin has not been improved, though the neck and fingerboard have been lengthened and the bow developed. But every other instrument has been changed. The piano for which Beethoven composed his sonatas would not be tolerated in a concert room today, and the horns and trumpets of his orchestras were woefully deficient in the chromatic possibilities of the instruments. Sax improved with keys and pistons after Beethoven's death. The harpsichord for which Bach and Handel and Scarlatti wrote has passed into the limbo of complete neglect. The pianos on which we play that music gives us sounds the composers never heard.

But when a modern chorus sings old Morley's "Now Is the Month of Maying" we hear exactly the same tone quality the composer heard long before Bach and Handel and Scarlatti were born. We can live again in the England of the glee and madrigal composers whenever we wish. But the England of Pepys' recorder, Queen Elizabeth's virginals, and Dowland's lute is beyond recall.

If we had the music written in our notation we could reproduce the singing of the sirens who lured the ancient mariners to destruction on the rocks in their summer sea. We could hear the same sounds that the sailors made when they sang to the splashing of their oars on board the Argonautica during her voyage in quest of the Golden Fleece in the days of Greek mythology. C. L.

EMIL ENNA AGREES WITH US

The appended letter speaks for itself and proves, if proof were needed, that the Portland News has a head for its musical department who is "up and coming." It will be recalled that last year one of the New York evening papers announced that no New York recitals would be "covered" unless they were advertised. The attitude is perfectly reasonable, and Emil Enna of the Portland News is fully justified in his statement—"Notes pour in from the various studios about their activities—these published notes mean advertising for both teacher and pupil." We do not know what the Portland dailies may do, but as a matter of fact New York dailies simply throw into the waste paper basket almost all of such studio notes. The only possible outlet for such publicity is in the columns of musical papers, and yet there are some musicians—fortunately few enough—who attempt to get such news into the columns of the musical press, but who consistently and persistently, and with extraordinary effort, refuse to contribute to its support even to the extent of a subscription. The letter follows:

Portland, Ore., August 12, 1929.

In the July 27 edition of the MUSICAL COURIER is an interesting editorial entitled "Nothing for Nothing."

Every musician grants the prestige of the MUSICAL COURIER. Whether agreeing with this editorial or not, the first paragraph opens up a field of thought for the musician in regard to his local daily press.

The paragraph is as follows: "In 'A Statement of Facts' sent to this office by the compiler of a famous and successful international guide we find the proud announcement that this guide prints nothing free, 'since what is given for nothing is usually worth nothing.'"

True the daily papers exist to give news to the public and if a local teacher presents an attraction of worth it is the

duty of the musical editor to take note whether or not that teacher be an advertiser.

We are about to open a new season of ten months, forty weeks. Each of the forty weeks notes pour in from the various studios about their activities, which the daily papers print for "Nothing." These published notes mean advertising for both teacher and pupil.

At the opening of the season we solicit advertising for a musical page. Will you not back up our year of effort with your paid ad for this page? Our rate is \$1.68 a column inch. We will appreciate your order and a copy of the ad you would like to run, by return mail, or phone us and we will send for it.

We thank you.

Very cordially yours,
(Signed) EMIL ENNA,
Musical Department.

GOLDMAN'S TORONTO SUCCESS

The success that Edwin Franko Goldman and his band have achieved in Canada is in no way surprising, but the description printed in one of Toronto's papers is. This description is a piece of rarely fine musical poetry. It is the work, evidently, of a master writer who is not only able to feel and understand the doings of the Goldman Band, but is able to put them into words as sonorous as they are sincere. The writing of this brilliant and effective scribe is quoted in part in another column in this issue. It is a glorious description of the playing of a glorious band, and should find a cherished position in Mr. Goldman's collection of such comments.

Readers' Forum

From a Contest Judge

Editor, Musical Courier:

Following are my impressions as judge in the contests held recently in New York and the final contests for all the States held in Boston by the National Federation of Music Clubs:

I was very much impressed by the young artists' general display of the technical brilliance and tonal quality in the violin department. However, I found a decided lack of individual style and interpretation. On the other hand, the young people who participated in the piano division, of which I also had the honor to act as judge, were a complete surprise to me. I found much individual understanding, and the correct reading of the composer's intent was followed throughout. There was clearness of tone and depth of understanding in everything they did.

I wish to point out that it is a very fine practice to hold these contests for young rising artists. On the other hand, it is not always possible to be certain as to the prize winners, because some of the contestants who fail to carry off a prize may do so on account of temporary nervousness just at the time when the contest is held. This is one of the great difficulties that confront the honest and fair judge, who desires to take all the circumstances into consideration.

Very sincerely yours, RAPHAEL BRONSTEIN.

Dawes and Ramona

Editor, Musical Courier:

It was by a chance that we saw the issue of MUSICAL COURIER of June 1, 1929, and we were greatly surprised and utterly disgusted in noticing an editorial comment about General Dawes' piano playing of "Ramona" during "his official work in Porto Rico."

The comment is full of nonsense and lack of accuracy, which proves the one who wrote same did not know what he was writing about. In the first place, General Dawes did not go to Porto Rico on any official mission whatsoever, but he went to the Dominican Republic.

On the other hand not even the most ignorant "native" would be surprised by hearing the stupid melody of Ramona or any other brainless jazz music from this country, when they are accustomed to hearing well known artists of all kinds playing good classic music. It is possible that they would have been surprised at hearing General Dawes' well known rough cursing whenever he speaks.

Respectfully yours,
(Signed) ANTONIO GONZALEZ,
Secretary.

Social Civic
Porto Rican Brotherhood of America
New York, N. Y.

I See That

Patricia MacDonald is to make a coast to coast tour this season.

Blanche Marchesi will reopen her Paris studio in September.

Pupils of Berta Gardini Reiner are proving favorites.

Eleanor Spencer will be heard at Carnegie Hall, New York, on January 18.

Richard Buhlig was well received at Carmel-By-The-Sea.

The music season at Chautauqua, N. Y., has closed.

Leopold Stokowski and Mrs. Stokowski returned from Europe on the Reliance on August 28. The conductor will start his Philadelphia Orchestra season on October 4.

John Charles Thomas wins ovation with Mana-Zucca songs.

The eleven Duncan dancers of Moscow arrived on the S.S. California for their second American tour, which starts on October 6 in Carnegie Hall.

An attempt to interview Albert Coates proved not very successful but highly enjoyable.

Edward Johnson appeared as soloist at the opening concert (September 3) of the newly-formed Symphony Orchestra in Milwaukee.

John Claus has completed his third annual summer piano class in Los Angeles and on September 7 will reopen his studio in Pittsburgh.

Betty Burke sailed on August 31 to continue her vocal studies with Melanie Kirt in Germany and also to concertize abroad. The annual Worcester Music Festival will open in Mechanics Hall, Worcester, Mass., early in October. Albert Stoessel will conduct. Assisting artists will be Jeanette Vreeland, Dorothy Speare, Gina Pinnera and Ethel Fox, sopranos; Elly Ney, pianist; Judson House and Arthur Hackett, tenors; Lawrence Tibbett and Norman Jolliffe, baritones.

John Doane will reopen his New York studio on September 16.

Frank C. Butcher has been appointed head of the music department at the Hill School, Pottstown, Pa.

Francis Rogers will return to New York to reopen his studio on October 1.

Marion Armstrong, soprano, sang at Old Tenant (N. J.) Church on September 1. Ellery Allen and Sidney Stuart are new additions to the Betty Tilloston Concert Direction.

Vera Curtis has been singing with the Cincinnati Zoo Opera Company. Betty Tilloston recently "flew" with the Commander of the fleet at Lakehurst, N. J. She is not ashamed to say that she prefers her car at present, but hopes to enjoy flying as she becomes more used to it.

Arthur Van Haelst is the newest and youngest baritone of the Betty Tilloston Concert Direction. He sang at the Hillside Presbyterian Church on Sunday, September 1.

The Ravinia Opera season just ended proved best artistically and probably financially in company's career.

The Stadium concerts closed with a special program of the season's favorite selections, decided upon by popular vote.

Eva Whitford Lovette was married on August 21 to Charles Copps Lowe.

Orloff scored a tremendous success at Scheveningen.

The Philadelphia Conservatory of Music started its fifty-third season on September 2.

Nanette Guilford, Metropolitan soprano, had the misfortune of breaking an ankle while vacationing at Lake Placid, N. Y. Mme. Ada Soder-Hueck concluded her summer master classes on August 15, and will resume teaching on September 15. The Frank Bishop Piano School will open its fall term on September 9.

Mme. V. Colombati will open her new studios on September 15.

Five new members have been added to the faculty of the Cleveland Institute of Music, which opens its fall term on September 18.

The Salzburg Festival was featured by splendid performances of Rosenkavalier and Don Giovanni.

The German Music Institute for Foreigners enjoyed a successful summer season. Chicago is to have a Civic Opera Week, October 7-12.

Edwin Franko Goldman was enthusiastically received in Canada.

Where Berlioz Stands

(Continued from page 17)

admired them as artists, not as scientific manipulators of orchestral effects. He could not learn their art, and their science did not particularly interest him. No one has stolen the melodic art of Schubert and Schumann, which is permanent and not progressive like science.

I happened to be present at the unveiling of the statue to Berlioz in Place Vintimille in Paris, on October 19, 1886. Gounod made a speech and told the assembly about the greatness of Berlioz and how future generations of Frenchmen would look back on him as one of the shining lights of French music, and so on, after the manner of speakers who expand with emotion at funerals and dedications. But my composition teacher at that time, Georges Marty—long since deceased, alas!—told me that the harmonies of Berlioz were poor and ugly, and he guided me to the fountain head of the most modern music of the day, Wagner. I mention this to show that the present neglect of Berlioz is not due to a reaction. He was never popular like the now discarded Massenet and Saint-Saëns. And it is safe to say that Berlioz never will be popular. For he is not a J. S. Bach,—so huge that he required a century to be discovered.

The great champion of Berlioz during my student days in Paris was Edouard Colonne, founder of the orchestra which still bears his name. I have since wondered if Colonne did not perform Berlioz partly for patriotic reasons and because his great rival, Charles Lamoureux, had set himself the task of making Wagner popular in France,—no slight undertaking then, so soon after the disastrous Franco-Prussian war.

In the upper galleries of the old Châtelet Theatre I listened to the Colonne orchestra, with soloists and choristers when necessary, perform all the works of Berlioz at various times in 1886-7-8. Shortly after the recent performance of the *Damnation de Faust* under the direction of Monteux in May, 1929, I learned from the conductor himself that he was the viola soloist of the Colonne orchestra in those distant days before motor cars and airplanes. We had both of us acquired our Berlioz from the same great orchestral leader.

Will the younger generations who knew not Colonne find much interest in the compositions of Berlioz? The answer is simple. His music will be regularly performed only when the public shows a practical interest in it. There is no other solution of the problem.

At present Wagner concerts fill the halls of Paris; Berlioz concerts empty them.

Renzo Viola Glorifies the Piano

Renzo Viola, piano pedagogue of New York, is of the opinion that through music



RENZO VIOLA

one can be brought nearer to the most perfect emotions than is possible through any of the other arts. To him, when a truly

great musician is seated before the piano, the instrument appears to be alive.

"What the tongue is to the orator, the hand is to the pianist," says Mr. Viola. "Above all there must be perfect communication between the hand, the ear and the brain. The technic of the pianist may be used for the most varied combination of sounds, of rhythms and colors, but the technic remains always at the service of the thought just as the word is subject to the idea. A comparison can be made between the orator without an idea and the pianist without a thought. Of course, in these days, when speaking of pure technic, one is accustomed to think of the greater merits of the machine, rather than the merits of the human being. For example, the player piano can execute with stupefying rapidity a difficult passage of double notes, but this playing will be far from having the coloring of the emotion which comes from the soul of him who plays and thinks. The hand must not dominate the pianist, but must be dominated by the thought of the artist. His playing then will have his own imprint, his own physiognomy, his own personality. In fact, it will be completely him."

Concerning The Marmeins

In addition to her appearances with her sister, Irene and Phyllis, Miriam Marmeins, during the past year, has been creating an extensive repertory of solo dances, comprising two complete programs which she will present on tour this season.

Miss Marmeins' solo program is the outgrowth and development of a purely personal and individualistic dance creation, studies in expressive movement not adaptable to group or trio composition—a distinctly personal art.

Her individual work is in such demand that she will make some thirty odd appearances throughout the eastern states this season, not including her concerts with her sisters. Her new programs will consist of numbers arranged to music by Bach, Brahms, Schumann, Liszt, Chopin, Franck, Prokofieff, Holst, Liadov and others.

The Marmeins' concerts will start late in September. Some of their engagements this season extend to June. Their first appearance with orchestra will take place at the Worcester Music Festival on October 3 and their first New York appearance will be at Columbia University late in October. Other engagements near New York will be a performance at the Brooklyn Academy of Music and with an orchestra in New Rochelle later in the season.

The Marmeins expected to return to New York from their summer home on Cape Cod this week to start rehearsals.

Lehmann Lectures Create Interest

The course of illustrated lectures recently delivered in Newark, N. J., by George Lehmann, aroused great enthusiasm among the professional violinists and teachers who attended them. Prominent among these was Robert Griesenbeck, who, voicing the opinion of his colleagues, declared these lectures to have been of remarkable profit to all.

To quote Mr. Griesenbeck: "The Lehmann lectures cast a magic spell over all of us. Some of the technical difficulties that had represented to us real problems in the past were swept away as though they had never existed. We all found, as Mr. Lehmann assured us, that when we understand the true nature of a technical difficulty we can master it in a relatively brief time, often in a few minutes. I can hardly speak too enthusiastically of these lectures. Mr. Lehmann created on us all a profound impression, and it is not too much to say that, aside from all we learned in a practical way at these lectures, Mr. Lehmann's clear and beautiful English was a delight and inspiration to us all."

Peralta Scores in South

On August 7, Frances Peralta was heard in a concert at Charlottesville, N. C., and was liked so well that she was immediately re-engaged for another appearance, in October. She was also engaged for a recital in Richmond, Va., and it is likely she will also be heard in Pittsburgh.

Doane to Reopen Studio

Word has been received from John Doane, who is now in Paris, that he will resume teaching at his New York studio on September 16.

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L. Samoiloff will not teach in New York this coming year



POMPILIO MALATESTA,
bass-baritone of the Metropolitan Opera Company, who has left New York to fulfil a six weeks' engagement with the Los Angeles and San Francisco opera companies. He will be heard in *Don Pasquale*, *L'lixir d'Amore*, *Barber of Seville*, *Martha*, as well as in other operas. *Lauri-Volpe*, *Schipa*, *de Luca* and *Danise* will also be members of the cast during this engagement. George Fassnacht, Jr., son of Morris Gest's Passion Play, who is studying voice with Mr. Malatesta, will accompany the baritone to the Coast in order to continue his studies without interruption. Mr. Malatesta will return to New York to re-open his studios on October 18.



HILDA GRACE GELLING,

who, with her husband, Allan Livingston Cooper, has been enjoying a few weeks' motor trip which, as it is schedule-less, might lead almost anywhere. As their Nash is supplying the necessary transportation, Miss Gelling says there is no need of being hampered by plans. Monday, September 9, is the date set for the reopening of Miss Gelling's New York studio. This well known vocal teacher also is vice-president of the Guild of Vocal Teachers, but during the coming year she will act as president of that organization, owing to the absence in Europe of the founder and president, Anna E. Ziegler.



MARION CLAIRE,
who is now singing at the Staatsoper, Berlin, is pictured here enjoying a little recreation on shipboard.



**CHARLES L.
WAGNER**
(right)

at the home of James R. Saville in Dallas, Tex. Mrs. Saville (Harriet McDonald, local concert manager) took the picture.



MARGARET SHOTWELL,
pianist, and her new dog, which was bought abroad. Miss Shotwell returned recently on the S. S. Aquitania following a successful series of concerts in Europe. Prior to sailing, she telephoned from Paris to her mother in Omaha, and as it was the first call from Paris ever received there the daily papers played it up on the front pages. The pianist will tour again under the management of R. E. Johnston. (Photo by D'Ora, Paris.)



DEVORA NADWORNEY,
enjoying a rest at her home at Bayonne, N. J.



MARIE RAPPOLD
in Paris, where she gave a vocal recital during the musical season. The manager, Martin E. Hanson, is happy over the artistic triumphs of the Dayton Westminster Choir in Europe.



ARNOLD VOLPE,
conductor, composer and violinist, photographed with his two daughters, Mrs. Morris E. Dreyfus (left) and Mrs. Jerome M. Joffe. The snapshot was taken recently when Mr. and Mrs. Volpe were in Kansas City en route to New York from Miami, Fla., where they are prominently identified with the musical life in that vicinity.



ADOLFO BETTI,
(left), formerly of the Flonzaley Quartet, entertained his former teacher, Cesar Thomson, at his summer home at Bagni di Lucca. The gentleman standing in the rear is Thomson's son-in-law, Ing. Santi of Milan. Mr. Betti will return to New York in the early fall to teach a very limited number of talented violinists.

MABEL M. PARKER,
one of the leading teachers of voice in Philadelphia, who has of necessity continued instruction throughout the summer months. Miss Parker had originally planned to spend but two afternoons a week at her studios, one in down-town Philadelphia and the other in the delightful residential section of West Philadelphia, but her hours of instruction have gradually increased during the summer until now Miss Parker is devoting every weekday, with the exception of Monday, to teaching.



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Eleanor Spencer's American Tour



THE PIANIST, ELEANOR SPENCER, IN HER PARIS STUDIO

"Did you ever hear Carreño play?" asked Eleanor Spencer, looking up from a new batch of criticisms from Germany which the postman had just delivered.

"Very often, and at all stages of the game between 1880 and 1910," I replied.

"What game do you refer to?"

"The game of being very young and growing old. Carreño as a young woman was very beautiful. Forty years of concert life did not add to her personal attractions as much as it deepened and broadened her art as a pianist. But why do you ask me about Carreño?"

"Because this German critic says I remind him of Carreño," replied Eleanor Spencer holding up the paper to my eyes.

"Perhaps he intended that remark as a posthumous compliment to Carreño."

Eleanor Spencer shook her head. "Whether it was intended for me,—as it certainly was,—or whether it was intended for Carreño, as you humorously suggest, it lays a great obligation on me. What will the American public say if I do not live up to such a

high compliment? But, apart from compliments, I believe I have played concertos with more European conductors than any other American-born pianist. It is always safer to base your claim on facts than on compliments, don't you think so?"

"If I had not heard you play three concertos at different times in Paris, as well as give several recitals, I would not have called on you for a few items about your forthcoming American visit."

"I am going to the United States in January, 1930. Just at present I am preparing for my concerts in Holland."

"With orchestra?" I asked.

"Yes; I play several concertos with orchestra and give recitals besides. There is also the prospect of a Scandinavian tour of which I will talk when it is settled. I prefer to state facts rather than prospects."

"But the American tour is arranged?"

"Oh yes! That is booked for January. You may count on that."

"Thanks. Goodbye, and a pleasant summer at the keyboard!" C. L.

New Faculty Members

for Cleveland Institute

CLEVELAND, O.—Five new names are to be added to the faculty of the Cleveland Institute of Music with the opening of the fall term on September 18.

The best known of the new instructors is Louis Persinger, teacher of the celebrated Yehudi Menuhin, child violinist. Persinger has given up his studio in California, and will maintain a studio in New York, and teach classes of both beginners and advanced students, either children or adults, at the Cleveland Institute. A skilled artist himself, Persinger also possesses rare gifts as a teacher. The individuality of the pupil is maintained even while the technicalities of violin are being taught, which is perhaps, the secret of Yehudi's peculiar charm.

Herman Rosen, Cleveland violinist, who will make his New York debut this fall, will also join the violin department at the Institute. Twice winner of first prize offered by the Ohio Federation of Music Clubs for the best young violinist in the state, he has also won first prize offered by the National Federation. Since then he has studied under Professor Leopold Auer in

New York, and has studied harmony and counterpoint with Bernard Wagener. Rosen is a soloist with the Cleveland Orchestra, and aside from his duties as a teacher, he acts as director of the junior orchestra at the Institute.

Another addition to the violin department is Mildred Townsend Kelley, graduate of the David Mannes School of Music in New York, where she received her artist's and teacher's diploma. She has taught violin, solfège and ensemble at Laurel School in Cleveland, and will be assistant violin teacher at the Institute.

Two new members of the piano department are Doris Runge and Clara Gehring, both of Cleveland. Miss Runge has received her musical training at the Cleveland Institute of Music, specializing in piano under Béryl Rubinstein, head of the piano department and dean of the faculty of the school. Miss Gehring is a Bryn Mawr graduate and a pupil of Horace Alwyn in piano and harmony. She is also an advanced student of Béryl Rubinstein in piano and Ward Lewis and Quincy Porter in theory. E. E. M.

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Compositions for Piano by Harold G. Davidson.—They are entitled *Etude Energique* and *Winter Dusk*. The *Etude Energique* is, as the name implies, full of vigor. It is mostly an étude for the right hand, which is accompanied in a rather simple manner, and rushes along unhampered in swift and forceful flight through many keys with direct or enharmonic modulations. There are very nice climactic passages, one of them apparently for the left hand alone in chords that seem tremendously difficult. The whole work, played as the composer intends it, would certainly not be easy, but would be worth the effort expended in the learning of it. *Winter Dusk* is altogether of a different nature, being quiet and expressive. The harmonic texture is in many

places curious, the use of chords of the ninth through diatonic keys being somewhat unusual. The composer evidently has a rich scheme of color in his mind, and expends it with a lavish hand. Both of these works are original and worth while.

M. Witmark & Sons, New York

The Songs of the Ten Commandments, union or two part singing for schools and Sunday schools. Written by Katherine Bainbridge, with music by Sol Cohen. Twenty-three pages, good material.

Glad Tidings of Great Joy, a Christmas cantata for soprano, alto and baritone, text by Raymond Earl Bellaire, music by Richard Kountz. Twenty-seven pages, fine material for high schools and junior high schools. Excerpts from this work may be had arranged for soprano, alto and baritone.

Carl Fischer, Inc., New York

Toy Time, eight little piano solos with incidental words by Jessie W. Kent. Large type, for beginners.

(G. Schirmer, Inc., New York)

Music and Youth, May issue.—This issue of Schirmer's excellent little magazine

MUSICAL COURIER

for children, so capably edited by Henry W. Hart, is filled with material well qualified to attract young people. Its contents are so varied that to give a list of them would have the appearance of a mere index. There is music by Marie Seuel-Holst, Lucina Jewell, Clara Gregory Bridge, Mathilde Bilbro, Mrs. H. H. A. Beach, and from that highly gifted composer from Pasadena, California, Sarah Coleman Bragdon, and there are all sorts of articles, many of them by Mr. Hart himself, covering an extraordinarily broad field of musical activity. For people interested in the teaching of elementary music this magazine is decidedly worthwhile.

Spaeth Returns from Europe

Sigmund Spaeth, managing director of the Community Concerts Corporation, returned from Europe recently to resume his various activities in the field of music. Mr. Spaeth will not only continue his regular work of organizing concert audiences throughout the East, but will also be heard in radio programs, and, following the success of his *Old Tunes For New*, produced by Fox Movietone, will make other sound pictures. Mr. Spaeth reports favorably on musical condi-

tions in Europe, chiefly because of the permanent stability of the foreign concert audience. He predicts a similar development in America through the community concert movement and other contributing factors.

Fine Concert at Frederic Warren's Open Air Theater

Frederic Warren's open air theater at Madison, N. H., was well filled on the evening of August 20 to hear the concert given by Olga Warren, soprano; Jerome Swinford, baritone, and Stuart Ross, pianist. The stage, flooded with moonlight, made an attractive setting for the fine performances of these artists, and the audience thoroughly enjoyed the music, both vocal and instrumental.

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WANTED—Address of Herbert A. Burgdorf who was at one time manager of the Elk River Clay Products Corp., North East, Maryland, in addition to having had offices at 2313 Walnut Street, Philadelphia, Pa., and 522 Fifth Avenue, New York City. He is the son of Mme. Olga Burgdorf, a contralto of renown, who was well known a few years ago. Address: "B. L. E." care of MUSICAL COURIER, 113 West 57th Street, New York.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

The Responsibility of the State Department of Education in Regard to Music in the Rural Schools

By Hattie S. Parrott

The truth of the old adage which states that "the fundamental wants of man are food, shelter, clothing, and music" is as acceptable today as in the days of the philosopher who gave expression to this wise saying. Believing this, our responsibility is clear. Each institution or organization represented in this conference of music supervisors (Southern Conference) has a definite program in music education, the practical working out of which tends toward meeting some phase of the fundamental need. Among these the State Departments of Education must share in the responsibility for universalizing music education, or making possible the opportunity for every child, in whatever situation, to receive as a portion of his education adequate training in music.

In order to realize the ideal set up, it is necessary to view the situation as regards the responsibility from a most practical standpoint. For, we should be aware not only of the need, but also of the importance of making provision for this phase of education in each and every school system working under the guidance and direction of the State Department of Education. The extent to which this provision is made depends largely upon the viewpoint of those in administrative positions. We must first know and feel the relative importance of

the school subjects which now make up the curriculum. We must also be clear on our criteria for evaluating the outcomes of education. Margaret Hauburg, in her excellent new book entitled *The Child and the World*, starts off with a discussion of the question, "What do we want from education?" The terms of our measurements outline the content, and our knowledge of the normal development, physical, mental, emotional, and social, of the individual at different age levels, helps us to determine what we want from education, and this in turn influences the scope and the placing of the emphasis in the school curriculum.

The administrator in public school work today must believe in the importance of music in the growth and development of children if the progress and achievement in this subject are comparable to that of the other important school subjects, and, if the school program or curriculum is to be based upon the fundamental needs of children. To live richly now and to grow into a richer, fuller life, every child must have some knowledge of music, must have the opportunity to enjoy and interpret music, and must even so have the opportunity to give expression to creative work in music. This is an actual and fundamental need on the part of the children, and the school pro-

gram must include the acquisition of musical knowledge, the appreciation of music, and the creative activity on the part of the pupil as important phases of music education.

As the situation usually works out wherever this viewpoint is present, there is a satisfactory and well-balanced curriculum in the schools, provided, of course, the necessary funds for the development of the program of school subjects are available. Wherever this viewpoint does not prevail, it is apparent that the emphasis is placed on other subjects thought to be more important perhaps.

Knowing more about the work in North Carolina than of any other state or section, it might be of interest to outline at this time the work of the State Department of Education in the attempt to meet the responsibility for music in the rural schools.

First, the state course of study for both elementary and high schools outlines for the grade desirable attainments in music. Carefully selected texts suitable to the methods and attainments outlined are available for use in the schools. A course in music appreciation is prepared and promoted throughout the schools of the state.

The supervisory programs of the rural school supervisors of the state provide for community sings, music clubs for both patrons and pupils, glee clubs, school orchestras, bands and choruses, and group singing. Contests in music are held annually during the commencements, and in addition to these are county-wide music festivals, and local and county contests in music memory and music appreciation. National Music Week is observed in a few of the schools. Phonographs and pianos are a part of the equipment in many schools. Letters and bulletins offering detailed outlines of some

phase of the course in music are sent to principals, supervisors, and superintendents, at intervals during the year. These also include lists of professional texts dealing with methods of teaching music. These letters, bulletins, etc., are for the purpose of offering information, as well as stimulation to further efforts.

In the certification of elementary and high school teachers there are required credits in music for all certificates of the higher class, and credits in music are listed as optional for the lower class certificates. Music teachers and supervisors of music are required to furnish credentials in music for certification. In cooperation with these requirements the teacher training institutions of the state provide courses in music for the students and teachers in training.

The requirements for standard elementary schools include a stated proportion of the time on the daily schedule to be given to music and the use of the texts by the individual pupils in the various classes.

Some of the most satisfactory results from the program as outlined and promoted by the State Department of Education are those shown by the development of music education programs carried on in a number of county school systems.

For instance, Durham County employs full-time music supervisors for the rural schools and public school music is taught in all schools. No teacher is eligible to do grade work in the schools of the county unless she has had training in public school music. (The school authorities here are in agreement with Martin Luther's attitude concerning teachers, as it is said that he would not look with favor upon a teacher who could not sing.) Buncombe County

(Continued on page 31)

American Institute of Normal Methods' Summer Session

The fourth annual music festival, under the direction of Francis Findlay, closed the forty-fifth annual session of the summer school for the training of supervisors of music at the American Institute of Normal Methods, Lasell Seminary, Auburndale, Mass. The chorus of 175 voices and an orchestra of thirty-five performed Stanford's delightful Irish ballad *Phaudrig Crohoore*, Curry's *The Winning of Amarac*, and the closing scene from *Die Meistersinger*. Frederick Converse, American composer, addressed the twenty-two graduates and presented them with their diplomas.

An evening of choral music was presented on July 29 by graduates in conducting, the program ending with a performance by the women's chorus of Debussy's *The Blessed Damozel*, under Mr. Findlay's direction.

From twenty-six states and Canada 201 students were registered in the various courses under the following instructors: (grade methods, practice teaching and sight singing) Grace G. Pierce, of Arlington, Mass.; Alice Inskeep of Cedar Rapids, Iowa; Nellie W. Shaw, of Brockton, Mass.; Frances French, of Boston, Mass., and

Frances Dunning, of Newark, N. J.; (harmony and ear training) Maude M. Howes and Margaret Tuthill, both of Quincy, Mass.; (music appreciation) Sadie Rafferty of Evanston, Ill., and Grace Barr of Camden, N. J.; (junior high school methods) F. Edna Davis of Philadelphia, Pa.; (senior high school methods) Harry Whittemore of Somerville, Mass.; (educational psychology) Dr. Francis L. Strickland, of Boston, Mass.; (orchestration and orchestra methods) Francis Findlay of Boston, Mass., and C. Paul Herfurth of East Orange, N. J.; (piano class methods) Alma D. Holton of Melrose, Mass.; (voice) Helen Allen Hunt of Boston, Mass.; (organ and rudiments of music) John V. Pearsall of Arlington, N. J.; (string and instrument classes) Francis Findlay and C. Paul Herfurth, and (folk dancing) Muriel Johnson of Melrose, Mass.

A new feature of the school which was enthusiastically received by students and visiting educators was the Educational Symposium. Among the prominent speakers who addressed the student body on various as-

pects of music education were Dr. James Mursell of Lawrence College, Appleton, Wis.; Dr. A. E. Winship, editor of the *Journal of Education*; Dr. Francis L. Strickland, professor of History and the Psychology of Religion, Boston University, and

lecturer in Educational Psychology at the New England Conservatory of Music; Dr. John P. Marshall, dean of the College of Music, Boston University; and Henry Turner Bailey, director of the Cleveland School of Art.



ORCHESTRA AND WOMEN'S CHORUS AT THE AMERICAN INSTITUTE OF NORMAL METHODS,
At the final rehearsal of Curry's *The Winning of Amarac*. Francis Findlay conducting.



CLASS OF 1929 AT THE AMERICAN INSTITUTE OF NORMAL METHODS

Left to right: (back row) Frank Bell, Doris Miner, Helen Anderson, Harry Starkey, Olga Jilly, Louise Lothrop, Mary McGann, Anne Hagarty, Iola Dodge, Nina Deusen, Eloise Stringer, Stanley Effinger; (middle row) Bernice Dodge, Nina Dempsey, Margaret Virgin, Abbie Cragg; (front row) Marjorie Loring, Ethelyn Chase, Mildred Chapman, Marion Marsh, Barbara Wilks, Gertrude Goss, Abbie Bowdoin and Mignon Martin.



FACULTY GROUP AT THE AMERICAN INSTITUTE OF NORMAL METHODS

(Back row) John V. Pearsall, Ralph Lund, Grace Barr, Sue Giddings, Harry Whittemore, Grace Pierce, Olga Hieber, Marjorie White, Francis Findlay, Paul Herfurth; (middle row) Margaret Tuthill, Alma Holton, Nellie Wicher Shaw, Alice Inskeep, Helen Varney, Frances Dunning, Maude Howes; (front row) Sadie Rafferty, Ethel Handlon, Frances French and Edna Davis.

Music in Schools and Colleges

(Continued from page 30)

employs a special supervisor of music whose work is the improvement of the program carried on by the public school music teachers in the rural schools. Mecklenburg County and Pitt County employ music teachers to work in certain county schools.

A number of the large-type rural schools located in other progressive counties employ full-time teachers of public school music for the grades.

In the music appreciation course outlined as supplementary to the regular public school music course and promoted by the State Department of Education for the past five years there were enrolled last year 20,000 children from the rural schools. In addition to the pupils, hundreds of patrons "listened in" when the programs in music appreciation were given at the school.

The rural schools are represented in the contests in music held at North Carolina College for Women at Greensboro during the spring of each year.

In all the large-type rural schools which have installed moving picture machines the slides showing the words and music of our State Song are available for use. Printed leaflets giving the words and music of the song as arranged for our music appreciation program and adopted by the State Legislature of 1927 are distributed to rural schools.

While these items from the reports of the work accomplished are encouraging, they are also useful in bringing about a realization of the fact that we are only just now at the start in making provision for public school music in our rural schools, and that it is yet a tremendous task.

In meeting the responsibility the State Department of Education needs an enlargement of the program for the promotion of music in the rural schools which calls for additional and special funds for carrying on the work. In order to offer the opportunity for more adequate training in music to each of the 450,000 children now enrolled in our rural schools (and this is over 66% percent

of the total enrolment for both urban and rural schools) we need the full-time services of a well-trained supervisor of music who has the ability to coordinate the present forces at work in the interest of music education in the state as a whole, and to organize and promote a state-wide program of public school music bringing this phase of public school education "up and out" and into its rightful relation to and position with other important school subjects which make up the curriculum designed to aid in the all-around development of the individual child.

With state supervision of public school music, and as the state and local funds for improved schools increase, the content of the course of study will be improved and enlarged and will more clearly function in the life of the rural school in that the grade teacher will eventually teach music as well as she teaches reading, writing, and other subjects. There will be an increasing number of public school music teachers in rural schools of the approved type, and a program of county supervision of music which will unify and coordinate the work of the several schools of the county system. Through and by this plan the work in music training for boys and girls in the rural schools will, with the years, be raised at least to the plane of present achievement in other school subjects.

In the summary the following would seem to be progressive measures in meeting our responsibility:

1. Directing attention to music as an important part of the school curriculum and working toward an increase in funds for special direction of the work in music.
2. Improving the content of the school music courses and adapting the methods of instruction to the needs of modern education.
3. Requirements for more extensive training in music to meet certification needs for grade teachers.
4. Provide for further and more adequate promotion of music through the services of a special supervisor of music working from the State Department of Education.
5. Request for an increase in funds in the budget for state wide supervision of music in rural schools.
6. Become more and more mindful of the

needs of little children as regards music and an understanding of the influence of music in the realization of each worthy objective in education.

Bringing these measures to function in real life situations necessitates an attitude on our part which is best expressed in this quotation:

"Everyone realizes as they grow up that the things which stand out in childhood are the things one loved to do. The happy experiences are the ones which have lived in joyful memory. (What child does not, if properly guided, love to make music, and where is the child who is not happier in the appreciation of music?) It is such joy in good and fine things which serves to quicken the spirit and enrich the life of every child. It is association and day by day contact which creates in the spirit of the child a love for the best in life. Can we do more to bring this about, in part at least, than to see to it that music which brings joy, happiness, and satisfaction, is a fundamental part of this daily living, his program of growth, and development?"

* * *

Music Courses as Energizers

Does education in music make students more efficient in other subjects? Undoubtedly, if a recent questionnaire sent to colleges and universities throughout the country is a reliable criterion. All but three of the institutions reporting answered the question in the affirmative. They say that students musically trained do better work in other courses than students who are not receiving music education.

Wellesley makes one of the most definite statements: "Invariably our best musical students are those having honors in academic subjects." Another report shows that interest in music and leadership among one's fellows frequently go hand in hand; from another source one learns that upwards of forty per cent. of young men and women trained in music are leaders in student activities. And in nearly fifty per cent. of the institutions from which reports were received, orchestra or band courses were part of the regular curriculum.

The more enthusiastic commentators, especially among those who are teaching music, are confident that through music

Educators of Note
CHAS. BOARDMAN RIGHTER,
MUS. B.



who is the director of the Lincoln, Neb., High School Orchestra, which was the winner in the Class A of the National High School Orchestra Contest held this year at Iowa City. Mr. Righter is a graduate of the University School of Music at Lincoln with the degree of Bachelor of Music and from the University of Nebraska with the degree of B.F.A.; he has been supervisor of instrumental music at the Lincoln City Schools since 1919, and instructor of violin at the University School of Music since 1921.

Mr. Righter has been a student of Edwin Dietrich, Richard Czerwonky and Sevcik, also Howard Clark Davis. He has been a member of the Colorado Springs Orchestra, Lincoln Symphony Orchestra, United States Army bands, and the Municipal Band of Lincoln. He is president of Beta Chapter, Pi Kappa Lambda, a member of Alpha Rho Tau, national honorary musical fraternities, and a member of Phi Mu Alpha Sinfonia.

training some of the so-called problems of the age, as far as the younger generation is concerned, would be eliminated. It is not explained, however, just how this would work out.

All agree that one of the most interesting phenomena in general education has been the rise and growth of music teaching in American institutions of education. Music is considered not as a specialty but as an integral part of the educational system.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*
CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

The Press Agents and Their Selling Ability of Space They Obtain for Nothing—Gross Injustice to Journalistic Ventures, Especially Industrial Trade Publications and the Musicians

There will be some pungent remarks made by The Rambler next week in his department that will be illuminating as to the free space that is asked for by the so-called "press agents" that are working so industriously in the field of journalism. These comments of the man who for fifty years has been in the field of trade journalism, preceded by a good apprenticeship in the publication field, in which he was called to print magazines pertaining to medical, surgical and other provocations of arguments of that time, brings to the fore the present field of piano trade journalism and what is before us to maintain the standard of name value and tone quality of the basic instruments.

The recent contraction as to the production of pianos, which can not be in any way blamed upon the instrument itself, but upon outside commercial influences that have brought great changes in the living of our people, brought about a distinct understanding of what would "bring the piano back," as the dealers and manufacturers are wont to say. The piano is not to be brought back to the days when the boxes that wholesaled for less than \$38 below the even figure and were sold for three times that even in the face of a 100% markup, which was in itself taking advantage of the innocent purchaser. But the piano will remain within a music demand that requires an understanding of tone, and will do away with the much heralded exclamation of one piano manufacturer who wanted to know, and this in the strident tones of an unmusical voice, "What the hell has tone to do with it?" meaning thereby, what has tone to do with the selling of pianos.

May Not Be True

In a sense this may be true; but that begged the question, for it is notorious that the pianos made by this same manufacturer were divested in the making of any consideration for tone. This open denunciation of tone in the piano, or as to the piano, was a protection as to the lack of tone in his own pianos.

It is good to know that this manufacturer was not given to much overhead in his tuning and regulating departments, but he did give much anxious solicitude to the appearance of the case that wrapped the no-tone mechanism within the form of a piano. The name value of the piano was enhanced by claims that could not be verified, but the which were accepted and allowed by the industry and trade, because the manufacturer was "such a good fellow."

The number of pianos turned out by that manufacturer bearing the name he utilized as the name value stenciled upon the pianos he led the public to believe were all of that name was smothered by the numerous pianos turned out in the yearly production bearing other names, names of dealers, fancy names that any one could put on them, but which did not bear the source of origin, and therefore did not protect the innocent purchaser in the way a piano should, by giving the factory origin.

When the Piano Goes Wrong

Generally, when a piano goes wrong the one who has bought it does not appeal to the manufacturer, but to the dealer, and in this case, the satisfaction is made through the dealer. The guarantee of the maker of the piano of the character that elicited the inquiry as to what in the hell has tone to do with it seeks protection against faults and failures by inserting in the guarantee that within a certain period of years, any defect in the piano (and this blemish is general as far as piano guarantees are concerned) will be made good when sent to the factory.

One maker of a name value piano said this sentence in a guarantee was a good thing for the high grade piano, for the complaints were so few they could afford to have the piano with faults corrected

by the dealer that sold it, or in any case that a new piano would be supplied to take the place of the one complained of.

All this just to show how valuable the trade press can be if the industry can support it what is of value. Here comes a distinction that is just as broad and compelling as is that of the distinction of the piano as a tonal instrument. The high grade, name value, tone pure pianos have a reputation to sustain. To do this it is not permissible that there shall be a piano that is at fault as to its tonal production in the home of any customer, but with the name high grade there goes that carefulness in the making that not only protects the manufacturer, but the buyer as well, to say nothing of the go-between, the dealer, and possibly the musician that may have assisted in the sale.

With the cheap no-tone boxes that have in the past been sold by the thousands there was no protection for any one. Today the music field is different from what it was a half century ago—from that of a quarter of a century ago. Twenty-five years ago it was believed that the only money-making in the piano industry was that of producing cheap boxes that were run out into cars alongside a factory in a chain much like that of the line of sausages we formerly saw hanging in strings in the grocery store where we went at the behest of the mother to get what was wanted where everything could be bought.

Today these boxes have disappeared. We do not find them offered by the mail order houses. The mail order houses had their fingers burnt and their finances ruined by the selling that was brought about under the belief that the \$5 per month payments would cause those in the rural districts to make up a monthly order when the \$5 piano instalment was prepared. Just what has become of those cheap and degrading pianos that were wholesaled to the mail order houses for less than \$38 below the even figure is one of the mysteries of the trade, but the mail order houses that sold those boxes got theirs in a loss in balances that runs into the millions.

All Out of Business

Not one of the manufacturers of cheap no-tone boxes masquerading under the name of pianos, with the reputation of the good pianos produced back of them, are in business today. Not one of them left anything after passing on, out of the business or out of the world, and this brought about a change in piano making and selling that spelled defeat for the trade papers. There are papers published now two times a month, or monthly, that are the remnants of the trade press of the past, with the exception of the MUSICAL COURIER, which is the only one that is issued weekly, and that takes the form of a Musical Instrument Department in the music paper that is filling its half century of existence.

Here is brought about a combination that the very things that defeated the cheap piano papers and caused them to be turned into radio sheets, with the piano as an accessory to the false pretensions that one or two are compelled to assume, and to this it must be admitted the passing of the cheap piano with a hell of a tone has brought about.

We now have a smaller number of piano factories, that bring about a smaller production. This necessarily will cause a reduction of the number of dealers. Always there has been retailed by the members of the trade a false assurance as to the number of dealers that sold the products of the manufacturers. It is the belief of the present writer that eighteen hundred would have and now is covering the total number of dealers that a manufacturer should sell. But to these dealers there is not being given that encouragement that should exist at this time. Manufacturers are striving to overcome this by and through the aid of house organs. This is good for the one

manufacturer, probably, but does not stimulate the dealers in the way it should.

A manufacturer that has twenty-five good dealers representing him as his piano should be represented, has a mighty fine trade. The days of big productions are over; then why talk about the seven thousand dealers the associations have been wont to brag about? Why not tell us how many members there are in the so-called National association of piano dealers? Why resort to evasions that do not evade?

No industry or trade can live without its organs of a national character, and yet the piano men have killed the very life of their business by antagonizing the very breath of production and distribution. Pianos without name value and tone quality are not worth much. This is being proven at this time of less production than for these many years. The old timers in the trade can understand this.

The Musician Tributes

When Hale introduced the cheap square stencil he made some money, but not that much to place him in the ranks of the millionaires that have passed since his passing. Today we must have better pianos than we have been blessed with during the past quarter of a century. That means piano manufacturers must meet the demand for tone purity. It also means that the long antagonism that has existed just because the musicians of this country would not give countenance to the no-tone boxes, and with this antagonism brought by the makers of the cheap boxes without tone, poor actions and careless case work, the musicians have been shoved aside with just as much consideration as did the manufacturer with the hell in his vocabulary instead of tone, decry the musicians.

This decided exclusion of the musicians has brought to a stand the men who did not realize that in the musicians rested the fate of the pianos of today. The old time manufacturers that paid tribute to the musicians are the ones that today are skimming the cream from the piano sales that are being made. This paying tribute was carried on then just as it should be carried on now. This means both in cash and in consideration.

Let the musicians have good pianos to sell and they will sell them. But try and blackjack them with the no-tone boxes and they will condemn the majority of pianos and thus lead to disastrous results as to distribution. The paying tribute means commissions. Well, what is the difference whether this be paid to a flock of salesmen that do not know tone when they meet it in a dark alley leading to a prospect, or the clamorous false statements that carried throughout the piano trade when the no-tone boxes with hell instead of tone as the beacon of safety were staggering the white-collar portion of our population and were coerced into buying a piano to ornament a bare parlor that did not have as much need for a piano as did the solid dome of the salesman have tone in his head.

Why Not Support Them?

Let us look to this situation and let those who have been condemning the trade press with so much fearlessness and contempt ask themselves just why it is that they did not stand by the trade papers that could and would have sustained the selling of the good pianos? The MUSICAL COURIER is the logical solution of these difficulties as to the dealers and the salesmen. Let the salesmen become acquainted with the musicians. Utilize the men of music that make music for the world. They can be made the sellers of the products of the piano factories. Treat them right. Pay them when they sell pianos.

There has been too much chicanery as to the paying of commissions. In the first place the commissions promised have been too high. Give a musician 5% on a cash sale, and 3% on a time sale. Treat the musician right as long as he is honest with the dealer, but if not pass it along the line and have the dishonest ones cast out. This is not meant as a reflection on the musicians and their honesty; it is the calling upon the dealers to be honest themselves, and they will have that return that one good turn always brings.

All this is but the policy of the combination of the MUSICAL COURIER with the MUSICAL COURIER Ex-

Piano and Musical Instrument Section

TRA. It was found impossible to conduct the MUSICAL COURIER EXTRA along the old methods. Always has this paper stood for the high grade, name value and tonal attributes of the piano. The time has come for the piano men to work with the musicians. Let them make the piano a musical instrument in the minds of the public, and not a box for a piece of furniture.

Thousands of pianos have been sold under the guise of tone producers that never should have been sold. This amalgamation between the musicians and the piano makers and sellers will be represented first in the MUSICAL COURIER. This paper reaches the musical element—not only those who make music but those who listen to it.

Will Now Be Brought to Fruition

There is no question but this will now be brought to fruition, for each week the MUSICAL COURIER goes into the musical world, it reaches those who love music, who patronize concerts, who will buy a piano for the real purposes of the piano, and while the production of units may not be as large, there will be a volume of dollar production that will be far more satisfying than in those days when hell predominated over tone.

The MUSICAL COURIER thus covers the field of music. It will be the most direct way to create name values provided the tone values of the pianos offered are to be found. With a full understanding of the situation thus outlined, knowing music and pianos, tone value as well, the limitations of the manufacturers of the pretenders, the value of teaching salesmen all this, there will be given those who advertise in the MUSICAL COURIER a field that has never been before covered by one publication. The people who buy pianos will be reached, the musicians who know pianos will be taught how to arrive at compensation for their knowledge, the dealers will bring into the warerooms the musical element of their own home towns, while the manufacturers will create name values, based upon real tone quality, that has not as yet been approached in a way that will be based upon honesty of purpose and the endeavor to give all a square deal in the making and selling of pianos, together with the utilizing the piano upon the concert platform and in the studios of the music teachers, will give the piano a standing it should have. The MUSICAL COURIER will not need the press agents, for it will "make its own copy," as The Rambler will show in our next issue. WILLIAM GEPPERT.

What is the Answer?

One of the keenest minds in the piano business writes to the editor of this department some surprising statements in the following: ¶ "Now as to who and why is a President, Sales Manager or anything else connected with any concern, the man that is responsible for the success of that business and the man who is being worked to death is the last man that you talked to about it and he is the one that can tell you that the first man you talked to is the cause of the business failing, providing it is a failure. In the case of our institution, the young lady who opens the mail runs the business—at least, she carries the burden of all the troubles. A letter complaining or kicking against the treatment received by any manager or salesman in our organization breaks her all up for the day. I have to listen to her telling me that men are not quite as chivalrous as they used to be—or is that the proper word to use in business? ¶ I note that one piano man thinks the piano business is coming back. I did not know that it had gone any place. It never was a business, so it could not go any place and come back. It has been a hereditary disease with a lot of us. I am glad that one man is encouraged and expects to get over the disease. There is nobody in the piano business today who ever made money enough to get out of it, and there is nobody that I ever knew outside of a capitalist who was not in the business and had money that wanted to, and did get into it. In every case the piano started with nothing and there it ended. A piano company started in a box factory, and that is about where it will end. Somebody did not like the people who built it up and they gave them an awful lot of money and told them to get out. And it has proven since that this money was never really earned, but I don't think they are going to give any of it back. Please don't let anybody tell you that the piano business is good. Somebody may be delivering a lot of pianos to different addresses. That doesn't necessarily mean it is good business." ¶ Now will some wise piano man

or trade editor answer this query or queries? There is hidden in all this a something that bespeaks the truth, but will any one talk out loud and say what will translate the meanings that those of the piano business know but only think it? There is a lot of good copy hidden in these terse sentences, but there is also a slight suspicion that the lawyers might get busy if only the truths were spelled in language that all would make plain the names and circumstances that surround the meanings in plain business language the layman could absorb and place or locate the personalities and commercial interests referred to. ¶ There are some piano men who will be able to interpret what is said, they need no code. Others might have to employ scholastic training, and by the time that is absorbed the whole thing will be dead or sunk into oblivion. Who wrote it? One of the smartest piano men in the business. Now guess who it is and the MUSICAL COURIER will give the name publicity.

The Hardest Market

It is always interesting and sometimes amusing to hear piano men talk of selling conditions in various parts of the country. Almost invariably each man will claim that he works in the hardest and most ungrateful territory; that he has to expend a greater amount of energy per unit sale, and the only thing that keeps the other communities from running away from him in the race for sales is this same stick-toitiveness and the application of large doses of intelligence. ¶ This makes good listening, but is inconclusive, because as one delves a little deeper one finds that in most cases their problems are fundamentally the same. Towns musically unenlightened are hard because of the lack of musical stimulus. On the other hand towns in which high grade musical entertainment abounds are hard because concerts act as a competitor rather than a stimulus to home made music. Boating competes with automobiling to the detriment of summer piano selling; winter sports with the lure of the theater. Towns in outlying districts complain they have to cover too much territory to gain enough customer contacts; cities of major importance have too transient and indefinite a clientele; whereas towns adjoining the big cities state that the big stores steal a major part of their legitimate prospects. ¶ The queerest part of all such discussions is that each man is quick to see the disadvantages of his location and type of business without having the faintest realization of its peculiar advantages. The bedrock basis for all judgment is hard common business sense, rating the expenses to the income, and salesmanship. And in the final analysis the dealer in the New York Metropolitan area, with its estimated 1/12 of the entire population of the United States, is no better off than the hick town dealer if he does not adhere to fundamental principles.

Advertising by Proxy

The rather sad state of piano advertising as judged from a perusal of newspapers from many cities in the United States leads one to suspect that piano dealers have decided either that they do not need to advertise or that they have started their retrenchment process by cutting the advertising appropriation. It is an unfortunate fact that usually a business most needs advertising at the very time when it is most difficult to figure out how to meet the bills. It is equally true that today most of the selling is done by those who have made at least a semblance of maintaining their public contact through the daily papers. ¶ The point seems to be that the smaller stores have been particularly hard hit. Extravagance in selling costs has always been part and parcel of the piano business, and when the small dealer steps out of his proper sphere and tries to emulate his more prosperous competitor in the matter of high rents and elaborately furnished warerooms, the pinch of selling restrictions is likely to hurt him pretty quickly. ¶ What is the answer? Well, down in Houston, Texas, presumably a typical town as far as piano selling is concerned, they have tried one of the old time stunts which is promising. Just as a by-the-way, present day piano men are finding out that the old-time methods did possess one startling merit—they got the sales. The Houston venture is a cooperative advertising venture, leading to the permanent establishment of a music section in one of the leading dailies in that city. This is good institutional advertising at moderate cost. Perhaps it is the one solution to keep piano names and piano men in

the public eye, while present conditions do not permit of extensive individual advertising.

How Many Dealers?

The constant wailings of many dealers about the lack of sales brings the thought that with so many to distribute the products of the manufacturers, there are hardly enough pianos to go the rounds of the great number that have signs hanging out "Pianos For Sale." If what is claimed in certain quarters be true that there are thousands of piano dealers, if the membership of the National Association be what is claimed, then about ten pianos per year would be enough to absorb the orders the dealers could send in for this year. ¶ This being the case there can be no blame resting on the piano itself. There must be a great number of dealers that can only get one or two sales a month, and a dealer can hardly live on that gross business. ¶ Too many dealers to sell a production of 100,000 for the year makes business bad for many, and it is this many who are doing the talking that creates the idea that the piano is a thing of the past. Quite the contrary is the case—the piano is simply passing through a commercial crisis that is unavoidable. When the distribution adjusts itself, then will those dealers that remain in business have unto themselves fine returns.

Skip Distance

To many, uninitiated to the mystery and romance of Radio, the phenomenon known as "skip distance" proves to be the most puzzling, according to J. E. Smith, President of the National Radio Institute of Washington, D. C. The layman, unfamiliar with the characteristics of Radio transmitting, might reasonably assume that the closer one happens to be to a broadcast station the stronger would be the signals received. More than likely, that is true in the case of the ordinary long-wave station. ¶ However, in the case of a short-wave transmitter, "skip distance" enters into the situation and reverses things considerably. For instance, it is possible that a short-wave transmitter in New York, operating on much less power than is ordinarily used by the long-wave stations, may be picked up in Australia with such volume as to be heard all over the room. At the same time, these same signals may be picked up with great difficulty or, perhaps not picked up at all, by receivers located less than 500 miles from the transmitter. The signals seem to skip over certain areas entirely only to reappear at much greater distances. This, in short, explained Mr. Smith, is the effect known as "skip distance." It presents many problems in short wave transmission, especially between land stations and planes in flight.

What Price "Side-lines"?

Several piano manufacturers have made the effort to keep their organizations together by taking on side-lines to keep their machine, finishing departments, etc., busy in the hope of reducing the costs of overhead in carrying on during the slump in piano orders. How many have met with success? Like the efforts to get into the rush of orders for talking machines several piano manufacturers got badly bitten. It would seem that those who have endeavored to get into the radio production have been rather disappointed, for they were again working in something they knew nothing about. ¶ Woodwork and finishing was about the only thing they could do in their own factories, beside providing space for assembling was the departments arranged for pianos to create nothing but losses, for the real vital of the radios had to be bought, and paid for. One or two entered into making furniture, but that soon developed into the turning out fractions of furniture. Boat building seemed attractive, but it was soon found competition was as close and antagonistic as piano making and selling. ¶ In all these departures from the field of piano manufacturing there was soon found a decided departure from the real tone quality and finishing of cases that were detrimental to the pianos, and this in the face of the fact that the demand for pianos now is for the real article and not hell for tone. Tone and name value is secured and won through tone, and tone is what makes the piano a salable thing at this time. The demand for pianos is increasing. ¶ Where are those makers of pianos that need tone more than anything else going to do to meet the music demand, the pianos of true tone quality, quality that will allow the final arbiters of the basic instrument to be able to satisfying the fast learning of tone, and this tone depending upon the work of the tuners, the men who make or unmake pianos of any degree of quality? There is no success meeting the efforts to have a piano organization dividing its efforts between pianos, shoemaking, and other bastard aliens. Let the old saying about sticking to the last hold here.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



The Passing of S. P. Walker, of the Old Stieff House of Baltimore—A Fine Tribute by Frederick Philip Stieff.

The sad news comes to The Rambler of the passing of one of his old friends, and with this news comes an appreciation from the head of the house this Old Timer had been connected with for so many years that will be received in like manner by all those who knew S. P. Walker, of the old Stieff house, of Baltimore, Maryland.

The following from Frederick Philip Stieff, vice-president of Chas. M. Stieff, Inc., Baltimore, can be accepted as a fine picture of Mr. Walker:

Frederick Philip Stieff's Tribute

Baltimore, August 20, 1929.

A grand old man of the Piano Industry has just left us. S. P. Walker passed away this morning. At precisely the time when for so many years he was occupied in opening his morning's mail—eight-thirty-five—he was called and relieved from his worldly duties—and we are left here without him. To the casual employee thruout the Industry it may not seem of much import simply to be "left" by one who has gone before. But to those of us who were associated with S. P. Walker, who have known him for many of the fifty years during which he so valiantly and tirelessly served his employers, to those of us who have sat in conference with him and traveled with him, we know that the Industry is less complete today than it was yesterday, because he is no longer of it. His memory, however, will always be a part of the Piano World as long as those live who knew him.

I do not believe any man enjoyed business relationship of consequence with him but that he was a better man because of it. I loved him because of his loyalty, his sincerity, his industry, because of his support and esteem of my father, because much of what I may have in this life is of his co-operation. Thruout the Trade he was loved and esteemed by all who knew him because of his personal attributes. His friendships were limited only by the number of his acquaintances. All, from the officers to the discharged employee, held "S. P." in highest regard, even veneration. Never a dynamic personality, there was something about his quiet unassuming dignity which carried the sort of force with it that desk pounding could never arouse. And with it all there was that innate and indisputable honesty and kindness, that patience, tolerance, and understanding that caused us so often to hear—"Ah, yes—S. P. Walker. There's one of the few remaining of the old school."

And the pity of it that it should be said, and the greater pity if its imputation be true. What more bitter, vitriolic and sinister castigation can be hurled against our "Present School" than the assignment by contrast to the "Old School" of one of such qualities as those of S. P. Walker. Does it mean that our present generation lacks certain qualifications, that we have neither time for them nor sufficient appreciation of them? If such is the case then the time has come for our Industry, for any Industry, to take stock within itself.

Mr. Walker could never be said to have been spectacular, he had no firework characteristics, and he did not "burn out" like a rocket. An apt pupil of Mr. Fred Stieff, Senior, he realized the value of the quieter and more subdued virtues and practiced them because he believed them. He has left an indelible memory behind him. True, of late years his activities and responsibilities had been minimized until they were but a shadow of the past. Yet as long as breath remained there remained loyalty, and very few days came and went but S. P. Walker sat in his office receiving callers

and directing them. And that is why that office, regardless of its occupant, will always be "Mr. Walker's office."

Is it not well for those of us left behind to reflect a bit and wonder what youth of eighteen or twenty entering our Industry today will still be in it half a century hence?

Frederick Philip Stieff

A Remarkable Man

The Rambler wishes to endorse all that Mr. Stieff says about the man that he had been with for so many years. Of late years The Rambler has had many long conversations with the Baltimore piano man, and, while "ancient history" may have been dug into, it could be readily understood that this man was one of the Grand Old Men of the piano industry, just as Mr. Stieff says.

S. P. Walker was of the elect. His was a conservative but highly honest business mind. His influence in the building up of the Stieff business in his early days will continue for many years to come. He was gentle, kind, considerate, and those who surrounded him in the daily work felt this influence and it had much to do with the high grade and steady holding to traditions that has marked the old Stieff house and made for it that appreciation of the entire piano world.

* * *

Daniel Gregory Mason Says Some Pertinent Things About People Making Their Own Music—The Nation's Music Critic Makes Some Interesting Comments.

The Macmillan Company has issued a book by Daniel Gregory Mason, "The Dilemma of American Music," that may or may not be of interest to piano men generally, but may attract the attention of the Bureau for the Advancement of Music. Blanche Block, who writes a review of this work of Mr. Mason in *The Nation*, begins her review as follows:

"Music in America is a thing far more worth working for than American music," says Daniel Gregory Mason, and I think we all can say amen to that, and agree, too, that Mr. Mason has done and is still doing his share of the work. In this new collection of essays he pleads the cause of amateur orchestras and glee clubs, of hand-made music in the home as opposed to mechanical instruments, and urges the plain man to participate in the actual production of music instead of merely listening to professionals.

"The act of doing the thing oneself, however crudely and stumbling," he says wisely, "gives one an insight into it that one can never get by hiring some one else to do it. To one who does not feel his own way into it, it will never become alive."

Blanche Bloch then enters into a somewhat technical discourse on what Mr. Mason says as to music and closes the readable remarks with a paragraph that is intensely applicable to existing conditions as to music in this country. This paragraph is as follows:

"One can sympathize with Dr. Mason's vast discontent. Everything he says about audiences is true. But unfortunately, very little can be done about it; they are the best audiences we have. Everything he says about prima-donna conductors is true. Everything he says about American music is true. He is somewhat inconsistent, chauvinistic, and ultra conservative, but since he is stimulating, let us hope that we may soon have occasion to quarrel with him again."

The remark about one making his own music is worth thinking seriously over, for it is the life of the piano. The Bureau for the Advancement of Music might gather some thoughts that would stimulate and bring piano men to working along the lines of making the piano play its part in this awakening the people to at least give the lover of music some idea of the difference between bought music and the making one's own music, probably not as well as the professional, but with far more satisfaction. The player piano would be alive today if only piano men had adhered to this rule of playing piano by means of the music roll, and created a desire for the good in music instead of killing it through the insane idea that dollars and installment notes were of more value than musical notes and the satisfaction one received in making his own music.

* * *

The Radio Shows in San Francisco and Los Angeles—Burning of Old Battery Sets Like the Atlantic Bonfire.

Most of California became "radio minded" during the period covered by the San Francisco and the Los Angeles radio shows. So much was written and so much was broadcast regarding the respective radio shows that public atten-

tion was centered on them. To the thoughtful music merchant, however, these radio shows brought home two facts:

The uncertainty of any special type of radio receiving set, as a commercial commodity; that the musical programs broadcast at a radio show are such an outstanding feature that success largely depends on them.

Dealers themselves emphasized the ephemeral nature of radio-receiving sets on the opening day of the San Francisco Radio Show. The show was staged under the auspices of the Pacific Radio Trade Association and its retail members gathered together thousands of used battery sets, piled them on decorated trucks and paraded the city with a band to the Civic Center where a grand bonfire of the discarded sets was staged.

While it is true that there have been bonfires of used pianos, the reason was not the same. Pianos, from time to time, have been incinerated because, after a long career, they had succumbed to time and decay, which is a law of nature that applies to people, as well as to pianos. The San Francisco bonfire, however, was featured to: "sell the public the idea that used battery sets have no trade-in value." The dealers stated that as a matter of fact, new battery sets have very largely been cast into the discard, for not one was shown at the Radio Show.

Rapidly changing styles had brought other models into prominence, but how long these models will remain in fashion, no one can tell. This uncertainty is in marked contrast to the solid permanence of a good piano as a piece of merchandise.

Three hundred of California's most popular radio artists appeared in person at the Pacific Radio Show to present musical programs in the glass-enclosed broadcasting studio, especially erected in the Exposition Auditorium.

Another Radio Expectation

The Rambler has been reading with much interest the long stories printed in the daily papers about a new development of ways of serving people with radio service. An actual demonstration is now being prepared for in the Middle West where a suburban town is being wired in such a manner that the broadcasting will be in the same manner that the telephone at the present time is utilized. That is to say, the homes will be supplied with radios for which a charge per month is made, along the same lines as is the telephone charged for, and there will be no advertising matter broadcasted, thus giving to those who have the radio service in their homes through the new development a way of escaping the long talks of the announcers which in course of time become detestable to the listeners-in.

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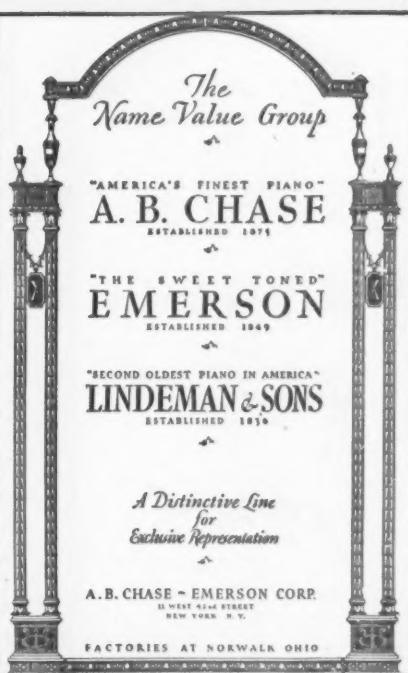
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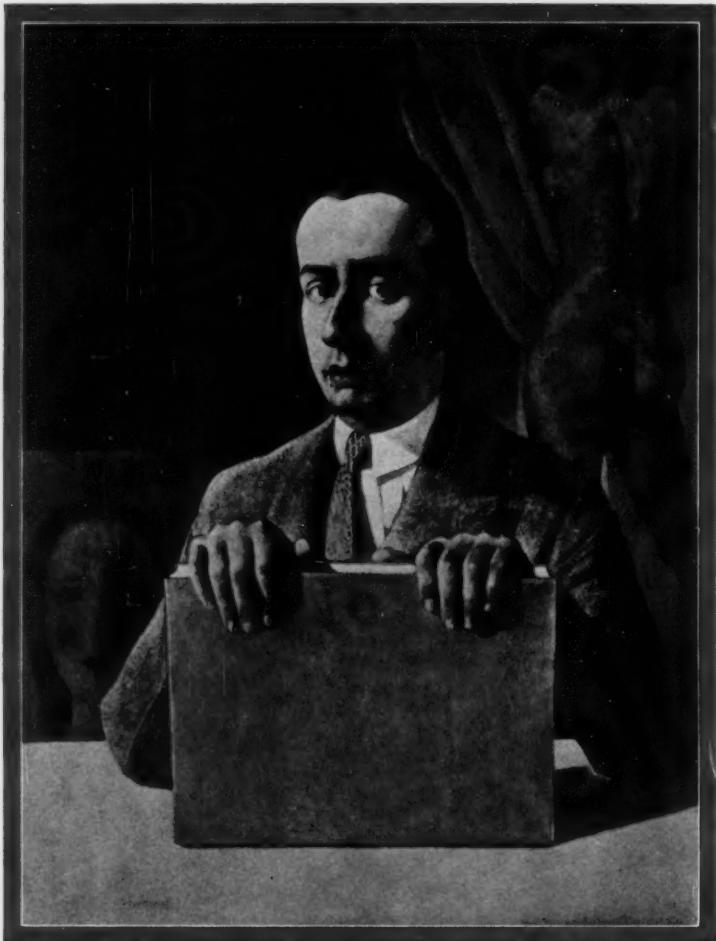
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MUSICAL COURIER

Weekly Review of the World's Music

Following his successful season of "Pop" concerts in Boston, Alfredo Casella returned to Rome, where he has been spending the summer in the completion of the orchestra score of his opera, which is based upon a serio-comic, legendary, mythical or fairy tale story by Gozzi, whose literary output also inspired Wagner and Puccini.



At the Boston "Pops" Casella's own Concerto Romano for organ was played and also his new violin concerto. Both works were warmly received here, as elsewhere. Earlier he conducted a concert in Rome when his own Serenade aroused great enthusiasm, the audience calling him back to the stage again and again.

Alfredo Casella

Pianist—Composer—Conductor

(From a Portrait by Felice Casorati)



TWO INTERESTING CORNERS OF ALFREDO CASELLA'S STUDIO IN ROME,
in one of which the Casorati portrait is shown.

